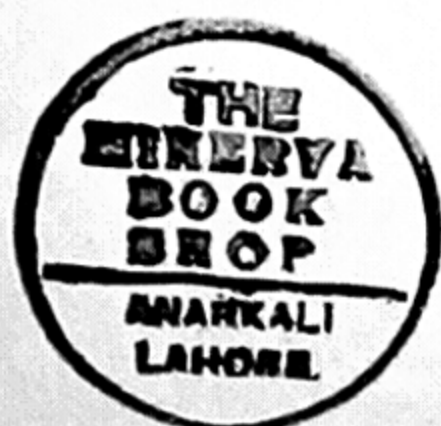


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SHAKESPEARE'S POEMS

VENUS AND ADONIS

LUCRECE

THE PASSIONATE PILGRIM

**SONNETS TO SUNDRY NOTES
OF MUSIC**

THE PHŒNIX AND TURTLE

EDITED BY

C. KNOX POOLER



METHUEN AND CO. LTD.

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INTRODUCTION

THE text of the poems in this edition differs little from that of the Cambridge Editors. In a few words the spelling of the originals is restored for the sake of the rhythm. In the case of *ed* (of past tenses and participles), not preceded by a vowel and not forming a separate syllable, the *e* is elided in the body of the line. At the end, it is elided or not according to the text of the oldest copies. Otherwise, double rimes might have been obscured. I have not given a place in the text to any conjecture of my own, with the exception of an added comma in *The Passionate Pilgrim*, xiv. 30 ; but I have suggested new readings or pointings in the notes to *Lucrece*, 135. and 1544, and *The Passionate Pilgrim*, iii. 12, vii. 3, 5, xiii. 11, xiv., xv. 14, and xxi. 46. Some of these have already appeared in *Notes and Queries*.

For the critical notes, I collated the text of the Oxford Facsimiles edited by Mr. Sidney Lee. The readings of the later Quartos, and of the editions of Lintott, Gildon, and Sewell, are taken from the Cambridge Shakespeare. In the explanatory notes, I have not knowingly borrowed information or illustrations without acknowledgment, or wilfully misrepresented the opinions of my predecessors, but I have, when necessary, added references and corrected misquotations. Where there was a conflict of opinion between previous editors, I have given the various explanations, as far as possible, in the actual words of their propounders, and have often added my own view, but, I hope, without undue emphasis. Except in Latin words and borrowed quotations, including title pages and extracts from the Stationers' Registers, I have not used *i* and *u* as consonants. In informal citations of titles of books I have sometimes substituted modern and correct forms; *e.g.*, *Metamorphoses* for *Metamorphosis* (Golding), and *Scylla* for *Scilla* (Lodge).

I

VENUS AND ADONIS

Venus and Adonis was entered in the Stationers' Register in the year 1593; see Arber's Transcript, ii. 630:

XVIII^o Aprilis.

Richard Feild Assigned ouer to master Har- rison senior 25 Junij 1594	Entred for his copie under thandes of the Archbisshop of Canterbury and master Warden Stirrop, a booke intituled Venus and Adonis . . . vi ^d
--	---

In 1594 it was assigned by Field to Harrison (Arber, ii. 655):

25 Junij

Master Harrison Senior	Assigned ouer vnto him from Richard Field in open Court holden this Day a book called Venus and Adonis . . . vi ^d the which was before entred to Richard Field. 18 Aprilis. 1593.
------------------------------	---

From Harrison it passed in 1596 to William Leake (Arber, iii. 65):

25 Junij

William leeke	Assigned ouer vnto him from master harrison thelder, in full Court holden this day . by the said master harrisons consent . A booke called Venus and Adonis . . . vi ^d
------------------	---

This William Leake held the copyright till the year after Shakespeare's death. The original owner, Richard Field, was a Stratford man. His father, Henry, a tanner, had died in 1592, and Shakespeare's father had attested the inventory of his goods.

It was published in 1593 with the title-page:

Venus | and Adonis |

Vilia miretur vulgus: mihi flauus Apollo
Pocula Castalia plena ministret aqua.

[Device—an anchor suspended by a hand holding its ring, with the motto “Anchora Spei.”]

London | Imprinted by Richard Field, and are to be
sold at | the signe of the white Greyhound in | Paules
Church-yard 1593.

Six editions at least were printed in Shakespeare's lifetime and seven in the two generations following, viz. in 1593, 1594, 1596, 1599, 1600 (?), 1602, 1617, 1620, 1627 (Edinburgh), 1630 (twice), 1636, and 1675. Of these editions only twenty-one copies are known to exist. A full account of all editions and extant copies, of *Venus and Adonis*, *Lucrece*, and *The Passionate Pilgrim*, will be found in Mr. Sidney Lee's Introductions to the Oxford Facsimiles of 1905.

The Latin couplet on the title-page is from Ovid's *Amores*, I. xv. 35, 36. It was translated by Marlowe (Ovid's *Elegies*, pub. 1597) as follows:

“Let base-conceited wits admire vile things:
Fair Phoebus lead me to the Muses' springs;”

and thus by Ben Jonson:

“Kneel hinds to trash: me let bright Phoebus swell
With cups full-flowing from the Muses' well.”

That few copies survive of the many editions published is a sign that the poem was not only bought but read. It is true that in contemporary allusions to Shakespeare his name is more often associated with *Lucrece*, a more serious and edifying work; but *Lucrece* is rarely imitated or quoted, while echoes of word and phrase, image and illustration, dilated or condensed, from *Venus and Adonis* are abundant. In *The Shakespeare Allusion Book* (1909), p. 540, the number of allusions to *Venus and Adonis* between 1591 and 1700 is given as 61 and to *Lucrece* as 41. Of the following examples from Barnfield, whose *Affectionate Shepheard* was published in November 1594, some it must be admitted are very faint, but others are unmistakable.

1° The exchange of arrows between Love and Death seems to be implied in *Venus and Adonis*, 946-948:

“They bid thee crop a weed, thou pluck'st a flower:
Love's golden arrow at him should have fled,
And not Death's ebon dart, to strike him dead.”

In *The Affectionate Shepherd* the exchange is described at length (Arber's Barnfield, p. 6):

"And thus it hapned, Death and Cupid met
Upon a time at swilling Bacchus house,
Where daintie cates upon the Board were set,
And Goblets full of wine to drink carouse:
Where Love and Death did love the licor so,
That out they fall, and to the fray they goe.

And having both their Quivers at their backe
Fild full of Arrows; Th' one of fatall steele,
The other all of gold; *Deaths shaft was black,*
But Loves was yellow: Fortune turnd her wheele;
And from Deaths Quiver fell a fatal shaft,
That under Cupid by the winde was waft.

And at the same time by ill hap there fell
Another Arrow out of Cupids Quiver;
The which was carried by the winde at will,
And under Death the amorous shaft did shiver:
They being parted, Love tooke up Deaths dart,
And Death tooke up Loves Arrow (for his part)."

Death proceeds to inflame with love an old man, the "weed" of *Venus and Adonis*; Cupid to discharge Death's shaft at a young man, "the flower," and

"Thinking to ease his Burden, rid his paines:
For men have grieve as long as life remaines."

The likelihood, such as it is, that Barnfield was here indebted to Shakespeare, arises not from any similarity of treatment, but from the fact that the incident is somewhat of an excrescence on his poem, as if the writer had got a hint and was determined to make the most of it.

2° "The *honey fee* of parting tender'd is"

(*Venus and Adonis*, 538)

is expanded to

"O would to God (so I might have my *fee*)
My lips were *honey*, and thy mouth a Bee."

(Arber, p. 8)

3° Shakespeare uses "cabinet" of a lark's nest (*Venus and Adonis*, 854), and Barnfield, of an arbour, in a passage which recalls *Venus and Adonis*, 239: "Then be my deer, since I am such a park."

"I would make Cabinets for thee (my Love :)
Sweet-smelling Arbours made of Eglantine
Should be thy shrine, and I would be thy Dove."
(Arber, p. 8)

4° In *The second Dayes Lamentation of the Affectionate Shepherd*, Barnfield seems to use the word "gripe" of some English bird of prey :

"Wilt thou set springes in a frostie Night,
To catch the long-billd Woodcocke and the Snype?
(By the bright glimmering of the Starrie light)
The Partridge, Phæsant, or the greedie Grype?"

This is possibly an echo of *Lucrece*, 543.

5° "Musit," for "muse," in

"The many *musits* through the which he goes,"
(*Venus and Adonis*, 683)

may have suggested

"Or with Hare-pypes (set in a *muset hole*)
Wilt thou deceive the deep-earth-delving Coney?"
(Arber, p. 13)

6° *Venus and Adonis*, 157-162 :

"Is thine own heart to thine own face affected? . . .
Narcissus so himself himself forsook,
And died to kiss his shadow in the brook ;"

and *ibid.* l. 11 :

"Nature that made thee *with herself at strife*."

Cf. *Affectionate Shepherd* (Arber, p. 19):

"Be not too much of thine own Image doting:
So faire Narcissus lost his love and life.
(Beauty is often *with itself at strife*.)"

7° *Venus and Adonis*, 815-823 :

"Look, how a bright star shooteth from the sky,
So glides he in the night from Venus' eye . . .
Whereat amaz'd" . . .

Cf. Barnfield, *Cassandra*, Jan. 1595 (Arber, p. 71):

"Looke how a brightsome Planet in the skie,
(Spangling the Welkin with a golden spot)
Shoots suddenly from the beholders eie,
And leaves him looking there where she is not:
Even so amazed Phoebus" . . .

8° *Lucrece*, 124-126:

"Now leaden slumber with life's strength doth fight,
And every one to rest themselves betake,
Save *thieves and cares* and troubled minds that wake."

Cf. *Cassandra* (Arber, p. 78):

"Now silent night drew on; when all things sleep,
Save *theeves and cares*; and now stil mid-night came."

9° *Venus and Adonis*, 359, 360:

"And all this dumb play had his acts made plain
With tears, which *chorus-like* her eyes did rain."

Cf. *Cassandra* (Arber, p. 79):

"Thus ended shee; and then her teares began
That (*chorus-like*) at every word down rained.
Which like a paire of christall fountaines ran,
Along her lovely cheekes."

These correspondences may seem slight in themselves, but it should be remembered that they are found only in poems published soon after *Venus and Adonis*, viz. in 1594 and 1595; and also written in the same metre or in that of *Lucrece*; not in *Cynthia* (1595), which is in the Spenserian stanza, or in the *Sonnets*, or in the *Ode*, "Nights were short," all published in 1595, or in the *Encomion of Lady Pecunia* and other poems of 1598.

Secondly, like those unmeaning thefts imputed by Macaulay to Robert Montgomery, they are not conveyed cleanly, and seem out of place in their new home. No. 2° is an exception, but No. 6°, "Beauty is often with itself at strife," is hardly intelligible.

In No. 7°, Barnfield seems to have combined information on different subjects; if his brightsome planet had been one of the usual kind, it could not have shot suddenly, nor, if it had been a meteor, could it have spangled the welkin with a golden spot.

In 8°, "thieves" as used by Shakespeare at once suggests Tarquin, of whom Chaucer also writes: "And in the nyght ful thefely gan he stalke," but there is nothing appropriate in its use by Barnfield, for Cassandra is in prison.

In 9°, Shakespeare leads up to "chorus-like" by the "dumb play" of the previous line. The tears of Venus may be compared to a chorus because they flowed, as a chorus speaks, at intervals: she looks and weeps and looks again;

but whether this be so or not, her tears are, like a chorus, the interpreters of the dumb shew of her looks. Barnfield's "tears" are not needed: words are their own interpreters; and tears that rained down at every word would be mere interruptions, catcalls rather than choruses.

Barnfield was, however, an admirer, if not a producer, of good work. As he was the first to imitate *Venus and Adonis*, so in his *Cynthia* (published in 1595) he was the first to imitate the metre of the *Faerie Queene*; and Shakespeare was the last and Spenser the first of those celebrated in his *Remembrance of some English Poets* (1598). But it is not only by admirers of *Venus and Adonis*, or in the years immediately succeeding its publication, that we are furnished with evidence of its popularity. Allusions, paraphrases, quotations and misquotations occur in various plays, and occasionally such references are no more respectful than those to old Jeronimo. In *The Returne from Pernassus*, Pt. i. (1600), ten lines are quoted by a certain Gullio who declares he will have Shakespeare's picture in his study, and his *Venus and Adonis* under his pillow, "as wee reade of one (I do not well remember his name, but I am sure he was a kinge) slept with Homer under his bed's heade."

It is this same Gullio who says a little later: "Let this duncified worlde esteeme of Spencer and Chaucer, I'le worshipp sweet Mr. Shakspeare," and the words have sometimes been accepted as serious criticism. Later still, in Heywood's *Fayre Mayde of the Exchange* (1607), Bowdler, whose wisdom is as the wisdom of Gullio, and who never reads anything but *Venus and Adonis*, attempts to win the affections of his beloved by repeating, with appropriate gestures, the lines:

"Fondling I say, since I have hemd thee heere,
Within the circle of this ivory pale," etc.

His comment on his failure is as follows:

"Why what could I doe more? I look'd upon her with judgement, the strings of my tongue were well in tune, my embraces were in good measure, my palme of a good constitution, onely the phrase was not moving; as for example, Venus her selfe with all her skill could not winne Adonis, with the same words; O heavens? was I so fond then to think I could conquer Mall Berry? O the naturall influence of my own wit had been far better."

Such things are tributes, like caricatures in *Punch*, and to these may be added the increasing use of the metre. This metre, decasyllabic lines with the beat on the even syllables

and riming *ababcc*, is that of the last six lines of the Shakespearian sonnet, previously written by Surrey and others. Its use in independent stanzas was comparatively rare, rarer indeed than might be gathered from the language of books of the time on prosody, for provided the rimes were in the same order, stanzas with lines of six, eight, or ten syllables were all classed together. Thus James VI. of Scotland, in his *Reulis and Cautelis of Scottis Poesie* (1585), introduces an example of a stanza of octosyllabic lines (the metre of xix. in *The Passionate Pilgrim*), with the words: "In matteris of love, use this kynde of verse, quhilk we call Common Verse," and adds, "Lyke verse of ten fete [*i.e.* ten syllables], as this is of aucht, ye may use lykewayis in love materis." Gascoigne, in *Certayne Notes of Instruction* (1575), had already spoken of the ten-syllabled form as little used. "There is also," he says, "another kinde [of verse] called Ballade, and thereof are sundrie sortes: for a man may write ballade in a staffe of sixe lines, every line conteyning eighte or sixe syllables, whereof the first and third, second and fourth do rime acrosse, and the fifth and sixth do rime together in conclusion. You may write also your ballad of tenne syllables rimyng as before is declared, but these two [*viz.* those of six or eight syllables] were wont to be most commonly used in ballade, which propre name was (I thinke) derived of this word in Italian *Ballare*, which signifieth to daunce. And in deed those kinds of rimes serve best for daunces or light matters." Curiously enough, it was this metre, "best for daunces or light matters," that Whetstone chose for his "Remembrance of the wel imployed life and godly end, of George Gascoigne Esquire" (London, 1577).

Gascoigne himself had used it for some of the shorter poems in each of the three divisions, *Flowers*, *Hearbes*, and *Weedes* of his *Posies* (1575); and ten years later Peele for *The Device of the Pageant*. There is a single clumsy stanza in Webbe's *Discourse of English Poetrie* (1586), and in the next year it is the metre of two poems of some length by Nicholas Breton, *The Pilgrimage to Paradise* and *The Countesse of Penbrookes Love* (1592). We can hardly include Fulke Greville's *Treatie of Humane Learning*, or *Treatie of Warres*, his *Treatise of Monarchie*, or his *Treatise of Religion*, though these are chiefly in this metre, for they were not published till 1633.

There are other examples, but not many. If we omit Chaucer's *Envoy to Womanly Noblesse*, six lines, of which the last two rime to the first and third, and which was not published till 1894, Spenser was the first great poet to use

it: it is the metre of the seventeen stanzas of the 1st Eclogue of *The Shepheard's Calender*, of part of its 8th Eclogue, of *The Teares of the Muses* and of *Astrophel*. Two stanzas occur in Shakespeare's *Love's Labour's Lost*, I. i. 149-161; and there are a few in the play of *Selinus*. But there is nothing which can strictly be called a narrative poem or supposed to have had much influence in popularising the metre. There was, however, a poem of Lodge's which might have done so, but it was by no means popular itself, though it deserves separate treatment because it has sometimes been regarded as the source or model of *Venus and Adonis*. This is *Scillaes Metamorphosis*, usually called by its running title *Glaucus and Scylla*, published in 1589. The metre of the two poems is the same. Both have their origin in classical mythology and contain incidents and discourses not to be found in the original fables. In both a female labours for the love of a reluctant male, and there are one or two minor resemblances of thought or imagery. Here the likeness ends. If it were not for his charming lyrics, Lodge might be thought to have had no ear for sound or rhythm, or at least for anything higher than monotony and the smoothness that comes by imitation. There is neither the movement nor the pause of passion in the lines in which his characters assure us that their hearts are torn and shaken. His images and illustrations are such as might to-day be gathered in the British Museum, results of research rather than experience; and he is quite capable of representing ridiculous situations as pathetic. There is neither plot nor purpose in his poem, but it has, at least, a framework. The author represents himself as strolling, a pilgrim of love, on the banks of the Isis, where he is joined by the sea-god, Glaucus, wounded by Cupid and rejected by Scylla. Here, as if in response to invitations, there arrive in succession four parties of goddesses with their attendants. The description of each company is followed by a monologue in which for the most part Glaucus laments or is comforted. There are five incidents. (1) Glaucus swoons and is restored to physical health by moly, amaranthus, and Ajax' flower. (2) At the instance of Thetis, his infatuation for Scylla is cured by Cupid, whose second arrow, like that of Douglas of old, enters precisely the hole made by the first, "a furious dart he sent Into that wound which he had made before." (3) Cupid wounds Scylla. (4) Scylla makes love to Glaucus without reserve or success; and the assembly retires in inverse order, the last first. (5) Glaucus and the author, "horsed" on dolphins, are in time to hear Scylla's lamentations answered by Echo, and to

watch her metamorphosis. She is bound and led into the rocks of Sicily by the personifications "Furie and Rage, Wan-hope, Dispaire and Woe."

"hir lockes
Are chang'd with wonder into hideous sands
And hard as flint become her snow-white hands."

And yet she moves :

"The waters howle with fatall tunes about her,
The aire doth scowle when as she turnes within them."

Like the metamorphosis, the description is incomplete ; hair of sand, and hands of flint, and motion. The mind's eye rising from sand to rock pauses, but we are left with the uneasy feeling that Fradubio transformed but not inverted was in better case.

The passages which are supposed to have aided Shakespeare are as follows (I quote from the Hunterian Club's Reprint of the first edition) :

1. "He that hath seene the sweete Arcadian boy
Wiping the purple from his forced wound,
His pretie teares betokening his annoy,
His sighes, his cries, his falling on the ground,
The Ecchoes ringing from the rockes his fall,
The trees with teares reporting of his thrall:
And Venus starting at her love-mates crie,
Forcing hir birds to hast her chariot on;
And full of grieve at last with piteous eie
Seene where all pale with death he lay alone,
Whose beautie quaild, as wont the Lillies droop
When wastfull winter windes doo make them stoop:
Her daintie hand addrest to dawne her deere,
Her roseall lip alied to his pale cheeke,
Her sighes, and then her lookes and heavie cheere,
Her bitter threatens, and then her passions meeke;
How on his senseles corpes she lay a crying,
As if the boy were then but new a dying."

Cf. *Venus and Adonis*, 1027-1128.

2. "Themis that knewe, that waters long restrained
Breake forth with greater billowes than the brookes
That swetely float through meades with floures distained,
With cheerefull laies did raise his heavie lookes;
And bad him speake and tell what him agreev'd:
For griefes disclos'd (said she) are soone releev'd."

Cf. *Venus and Adonis*, 329-334:

"For lovers say, the heart hath treble wrong
When it is barr'd the aidance of the tongue.

An oven that is stopp'd, or river stay'd,
Burneth more hotly, swelleth with more rage:
So of concealed sorrow may be said;
Free vent of words love's fire doth assuage."

3. "An yvorie shadowed front, wherein was wrapped
Those pretie bowres where Graces couched be:
Next which her cheekes appeerd like crimson silk,
Or ruddie rose bespred on whitest milk."

Cf. *Venus and Adonis*, 589, 590:

"a sudden pale,
Like lawn being spread upon the blushing rose."

4. "Eccho her selfe when Scilla cried out O love!
With piteous voice from out her hollow den
Returnd these words, these words of sorrow, (no love)
No love (quoth she) then fie on traiterous men,
Then fie on hope: then fie on hope (quoth Eccho)
To everie word the Nymph did answere so. . . .

Glaucus (quoth she) is faire: whilst Eccho sings
Glaucus is faire: but yet he hateth Scilla
The wretch reportes: and then her armes she wrings
Whilst Eccho tells her this, he hateth Scilla,
No hope (quoth she): no hope (quoth Eccho) then.
Then fie on men: when she said, fie on men."

Cf. *Venus and Adonis*, 833-852:

"'Ay me!' she cries, and twenty times, 'Woe, woe!'
And twenty echoes twenty times cry so. . . .

She says "'Tis so:' they answer all "'Tis so;'
And would say after her, if she said 'No.'"

Whatever Shakespeare may have borrowed, it was not the art of story-telling. *Glaucus and Scilla* is in the strictest sense incoherent; no incident or situation draws on or grows out of another. The faults are not those of immaturity but of incompetence, of an imagination that can only work piecemeal. Lodge makes his stanzas as a coalheaver makes cart-loads, successive shovelfuls with the same swing. There is a

certain uniformity of material and workmanship, but of interdependence and correlation of parts there is nothing. A house so built might be judged by a brick. In reading Shakespeare, we have an impression of unity and design and a sense of expectation continually satisfied and continually renewed. Scene and situation are treated with the simplicity and completeness of art made perfect by experience. Nothing, in his own phrase, lives to itself. Attitude, gesture, movement, trifling as they may seem, are all significant, giving life and meaning, till the reader sees the image and feels the passion; and, in addition to this, they have the subsidiary but most important function of aiding in the construction of the narrative, of continuing its sequence and maintaining its interest. They serve as links and finger-posts. To give a humble illustration, if a hand is extended, we expect something to follow, a blessing, it may be, or a greeting; if we read of a clenched fist, we expect that a blow will be inflicted or warded. A hint suffices for a promise or a threat, and if nothing happens we feel defrauded; still more so, if something happens which could not possibly have been foreseen. This is Lodge's way, but it is not Shakespeare's. In Lodge, action and attitude are treated conventionally, and serve as padding. Compare, for example, *Venus and Adonis* 319-354 with the opening stanzas of *Glaucus and Scilla*. In the former we can follow the movements of Adonis as he tries to catch his horse and fails. He is left behind, and sits down flushed and angry. He sees Venus returning, pulls down his hat, and ostentatiously stares at the ground while "all askance he holds her in his eye." Venus comes stealing back, and kneels beside him, with one hand raising his hat, with the other making dimples in his cheek. Image rises after image in the reader's mind. There is nothing wanting or incongruous. But in *Glaucus and Scilla* action and expression are for the most part conventional poses: Scylla in distress wrings her arms, Glaucus folds and unfolds his. But the actions described have no bearing on the story, and the changes are as sudden and inexplicable as conjuring tricks.

The poem is written as an excerpt from an autobiography: "Walking alone . . . Within a thicket near to Isis flood . . . The Sea-god Glaucus . . . before my face appears." There is no surprise, no greeting, not a word to show how Lodge got out of his thicket or how Glaucus got in. There is merely a couplet on the queer clothes of the god,

"For whom the Nymphes a mossie coate did frame,
Embroidered with his Scillas heavenly name,"

and the poem continues :

“ And as I sat under a Willow tree,
The lovelie honour of faire Thetis bower,
Reposd his head upon my faintfull knee.”

No clue of reason or imagination has guided us to the new situation ; and something may be said against it ; for there is a touch of reproach in the word “ faintful,” as if Glaucus had taken advantage of his helplessness to creep under the lee of his gaberdine. Still, the attitudes are definitely those of mother and child, consoler and consoled. It will be easy for Lodge to glance an eye of pity, to smooth the curls, to bend and whisper. In an instant we are undeceived. Action and utterance are confined to the reposer :

“ And when my teares had ceasd their stormie shower,
He dried my cheekes, and then bespake him so,
As when he waild I straight forgot my woe.”

Here the gulf between quiescence and effort is unbridged. It is as if, instead of reclining, the god had been crouching for a spring. The action is incompatible with the position. But the succeeding line asserts that he wailed. This, if he had not moved in the meantime, would be recognised as both appropriate and easy. Must we then understand the drying of cheeks as a passing incongruity of accident or impulse and the wail as a return to nature ? Let us speak not out of lame surmises but from proof. There is no wail. Lodge in the next four stanzas confutes his own assertion ; for Glaucus merely moralises and prescribes : a wailer is more condoling. He takes as his subject inconstancy. Change is the common lot. From nature and books, sunrise and pomp with their attendant cloud and disaster, as also from the Schoolmen’s cunning notes

“ Of hearbs, of metall, and of Thetis floates
Of lawes and nurture kept among the bees,”

his hearer is desired to

“ Conclude and knowe times change by course of fate.”

The discourse ends with the words :

“ Then mourne no more, but moane my haples state.”

As doctor and patient were suffering from the same disease, this is surely a most lame and impotent conclusion.

Throughout, some inconsistency or inconsequence dissipates

the illusion and defeats the purpose. One of the best lines is spoilt by a word :

“ And shippes shall safely saile whereas beforne
The ploughman watcht the reaping of his corne.”

Why should he plough and not reap?

Again, though we are evidently intended to sympathise with Glaucus, he is yet represented as asking the surrounding sea-nymphs whether they had not loved him and loved in vain :

“ Was any Nymph, you Nymphes was ever any
That tangled not her fingers in my tress?
Some well I wot and of that some full many
Wisht or my faire, or their desire were lesse.
Even Ariadne gazing from the skie
Became enamorde of poore Glaucus eye.”

Even the passages from which Shakespeare may have caught a hint are deformed. To Scylla's "O Love," Echo replies "No love," though in addition to Ovid, Lodge had a sufficient model in the echo song of Gascoigne's *Princely Pleasures of Kenilworth Castle*, where Echo, so to say, repeats no more than she hears.

Once more, while Venus's endearments are indefensible, she is, as compared with Scylla, circumspect and discreet. Her sport, as she reminds Adonis, "is not in sight." But Scylla's sighs, vows, tears, blushes, whisperings are sighed, vowed, wept, blushed, whispered before gods and men.

“ Lord how her lippes doo dwell upon his cheekes;
And how she lookes for babies in his eies.”

Yet there are present, in addition to her victim Glaucus and his friend the author, Themis and the sea-nymphs, Thetis and her train of attendants, Venus and Cupid, and Palemon with the Tritons. Such is the work of a man writing without either the assistance or the control of the mind's eye or the mind's ear. There is not a ripple on the verse. The reader passes from line to line and from stanza to stanza with an indifference as unbroken as its own fluidity.

Whether Shakespeare was or was not indebted to Lodge for hints as to metre, subject, treatment, or an occasional thought or fancy, is a question of little moment. If he was, his *Venus and Adonis* was written later than 1589, or when he was twenty-five years of age and upwards; for Shakespeare was probably born early in 1564. But such external evidence can at best confirm what is proved by the quality of the

poem. To regard it as the work of a boy lisping in numbers, even if we suppose it changed and completed for a patron in later days, is to be deaf as well as blind. Some writers indeed have gone so far as to imply that the descriptions of the country, of hare and horse and hound, could only have been written in the early days of Stratford, as if a poet could not reach beyond the experience of the moment, or describe more than his immediate surroundings. A mind such as Shakespeare's fed and furnished with an inexhaustible supply of life-like impressions by a memory capable of instantaneous service would account for every description, every hint and allusion, even if he had been in no real sense a sportsman at all. In fact, good and accurate work in this kind was accomplished by Topsel in prose and by Gascoigne in verse, though Topsel admits that he was indifferent to sport, and Gascoigne's shooting was, on his own showing, a standing joke, and their sympathies, like Shakespeare's, were less with the pursuer than the pursued. It is not impossible that Shakespeare's skill in woodcraft has been exaggerated. Tradition states that he was a poacher, not that he was a master-poacher or expert. More fortunate-unlucky than Gascoigne, he could strike a doe, but to bear her cleanly by the keeper's nose was not always within his power.

Venus and Adonis may not be a great poem, but a poem it certainly is, and if almost uniform excellence of treatment and occasional splendour be admitted in evidence, it is greater than any poem of any other poet of the century except Spenser. There is in it much that even Spenser could not have written; his best work falls short of this in vigour and coherence of narrative and in the indescribable felicity of a rhythm which, amid all its changes, unfailingly responds to the sense and feeling of the words.

The perfection of Spenser's verse gives to his poems the beauty of fairyland and of dreams, and the perfection of Shakespeare's adds to the sense of reality, because without imitative tricks and artifices it is so admirably appropriate. His least effective lines, *e.g.* "'I am,' quoth he, 'expected of my friends,'" are at least true to nature.

Swinburne, indeed, has said of Shakespeare that "if we put aside the Sonnets, we must admit that he never did anything in rhyme worth *Hero and Leander*," but in Swinburne's own narrative poems the narrative itself is the least conspicuous of their merits, and in his imagination Marlowe's poem may have "stood up re-created," transfigured to all that it might have been had its author lived to refashion and complete it.

As it stands, though there are in it passages that for free movement and beauty can hardly be overpraised, these are but scattered lights. Judged as a whole, it is a magnificent patchwork, made up of descriptions of persons, or of the clothes of persons, who do little or nothing, and of places where little or nothing happens. In the intervals between these, the verse flags or labours. Unessentials or impossibilities are described at inordinate length and great opportunities neglected. The actual crossing of the Hellespont is related without suggesting any sound or freshness of sea or air, or any effort or eagerness of the swimmer; there is not a glimpse of the hope that sustains or the light that guides him. The whole of it is not worth the brief image of the Hebrew, "as he that swimmeth spreadeth forth his hands to swim." Our eyes are distracted from Leander to the unwieldy gambols of Neptune, wallowing about him with unsought endearments or unprovoked violence. It is by no means a delightful duty to dwell mainly on defects in the work of a poet who, in the words of Swinburne,

"First gave our song a sound that matched our sea."

In the presence of its beauties its faults are easily forgotten. If it were not that it has been regarded as among the very chief of Shakespeare's models, its weakness or its greatness, absolute or relative, would hardly concern us here; but its defects must be adequately realised if we are to form a reasonable estimate of its influence, supposing its influence to have been felt. That Shakespeare had even read it so early as in Marlowe's lifetime, it would be difficult to prove. In an age when MSS. circulated freely, it is not unlikely that he had, and if so, his independence of mind is all the more remarkable. He was not moved by its evil example to relax his powers of conceiving a large scheme, and of so selecting and ordering a multitude of thoughts and incidents that his narrative moves in a natural and harmonious course unchecked and unblemished by any trace of negligence or fatigue.

Passages from *Hero and Leander* are given below with references to Dyce's one-volume edition of Marlowe. The corresponding passages in *Venus and Adonis* are referred to by line:

- I. "To please the careless and disdainful eyes
Of proud Adonis."

(p. 279 *b*; *Venus and Adonis*, *passim*)

2. "Those orient cheeks and lips excelling his
That leapt into the water for a kiss
Of his own shadow."
(p. 280 *a*; *Venus and Adonis*, ll. 161, 162)

This may have caused Shakespeare to think that Narcissus was drowned.

3. "Why art thou not in love and lov'd of all?
Though thou art fair yet be not thine own thrall."
(280 *b*; *Venus and Adonis*, ll. 156-160 and 837)
4. "Fair Cynthia wish'd his arms might be her sphere;
Grief makes her pale because he moves not there."
(280 *a*; *Venus and Adonis*, ll. 725, 726)
5. "Rose-cheek'd Adonis." (280 *b*; *Venus and Adonis*, l. 3)
6. "Thence flew Love's arrow with the golden head."
(281 *b*; *Venus and Adonis*, l. 947)
7. "dark night is Cupid's day."
(281 *b*; *Venus and Adonis*, l. 720)
8. "then treasure is abus'd
When misers keep it: being put to loan
In time it will return us two for one."
(282 *a*; *Venus and Adonis*, l. 768)
9. "a fruitless cold virginity."
(283 *a*; *Venus and Adonis*, l. 751)
10. "And like light Salmacis, her body throws
Upon his bosom, where with yielding eyes
She offers up herself a sacrifice
To shake his anger, if he were displeas'd."
(285 *b*. The courtship of Adonis by Venus resembles that of Hermaphroditus by Salmacis)
11. "For as a hot proud horse highly disdains
To have his head controll'd, but breaks the reins,
Spits forth the ringled bit, and with his hoves
Checks the submissive ground; so he that loves
The more he is restrain'd, the worse he fares."
(286 *b*, 287 *a*; *Venus and Adonis*, l. 263, etc.)

The reputation of *Venus and Adonis* as a poem has

suffered from the presence of certain lines which offend equally against good manners and good taste. These can only be regretted. They cannot be wholly explained either by the character of the subject or by the coarseness of the age. Spenser occasionally offends against good taste in passages which are as the "musty chaff" to which Coriolanus likened his fellow-citizens, but his offences are of a different kind, and he writes as a moralist and in defence of virtue. Barnfield excused his own *tacenda* on the ground that he was imitating Virgil, but Ovid's descriptions of Venus and even of Salmacis are comparatively inoffensive.

Marston defended his *Pygmalion* as a kind of illustrative satire on the malpractices of others, but this defence will not serve for Shakespeare and did not save *Pygmalion* from the flames. I can only suggest that what is objectionable in *Venus and Adonis* is due to the intrusion into poetry of the spirit of epigram. The tone is that of *Epigrams* by J. D. which was burnt by authority, of Guilpin's *Skialetheia*, and of much of the same sort in Ben Jonson and Herrick. This at least may fairly be said of the worst parts of *Venus and Adonis*, that they do not represent unbridled passion in a favourable light. As provocatives and incentives they are easily distanced by at least one description in *Hero and Leander*, not to mention the imitation of this in *Pygmalion*.

But however trifling the subject and regrettable certain incidents and the emphasis with which they are treated, *Venus and Adonis* has great merits. Had it been written by any other than the author of *Othello* and *Lear*, it would not have been so unduly neglected, but if the nature of the poem does not excuse its coarseness, it at least accounts for the absence of sublimities. There was neither need nor opportunity for such a passage as the words of Coriolanus to his child:

"that thou mayest stand
To shame invulnerable and stick i' the wars
Like a great seamark standing every flaw
And saving those that eye thee";

or for the wonderful line in the *Sonnets*:

"Bare ruin'd choirs where late the sweet birds sang."

Non nunc, as Horace has wisely said, *erat his locus*. What is fit and proper has been given in full measure. Great lines, no doubt, do not make a great poem, but only a great poet can write them; and few poems contain so many lines so

beautiful that it is impossible to forget them. It may be convenient, though perhaps hardly necessary, to cite here a few that would do honour to any poet.

“Thus he that overrul’d I oversway’d
Leading him prisoner in a red rose chain ;”

a line so delicately beautiful in rhythm that the slightest change, the mere hyphening of the words *red rose*, and the consequent lightening of the stress on the latter, is a serious blemish.

Even lines which like the following are no more than the expression of a graceful fancy have a perfection of their own :

“Full gently now she takes him by the hand,
A lily prison’d in a gaol of snow.”

O, si sic omnia! And again :

“*Look how a bright star shooteth from the sky,
 So glides he in the night from Venus’ eye.*”

And this :

“*Who doth the world so gloriously behold
 That cedar tops and hills seem molten gold.*”

And what a world there is of others! One more may be added, if only on account of the light it sheds either on the authorship of the parallel passage in *Titus Andronicus* or on the marvellous development of Shakespeare’s powers, as if a crow should become a skylark and sing at heaven’s gate. It is the description of hounds in full cry.

“Then do they spend their mouths : Echo replies
 As if another chase were in the skies.”

The fancy is the same as in the speech of Tamora to Aaron (II. iii. 17–20) :

“And while the babbling echo mocks the hounds
 Replying shrilly to the well-tuned horns,
As if a double hunt were heard at once,
 Let us sit down and mark their yelping noise.”

Sound it, doth it become the mouth as well? With our modern pronunciation the line in italics would approximate in tone to the moanings of a sick cow ; with the pronunciation of the Elizabethans, the resemblance is complete. In the

former, the very cry is suggested without any trace of artifice or mimicry; there is no repetition of the sounds except what is necessary for the rime. In the latter, the sounds themselves are low and inappropriate; they are repeated and are bedded in consonants; and the rhythm sticks and stumbles. Not only is the ear defrauded but also the eye. The words "were heard" reinforced by "Let us sit down," pin the whole scene to a spot of earth, and leave us with the impression of a seat upon the ground rather than of infinite movement through infinite space. The other sounds like what it is: it moves with the freedom and sweep of a bird; it opens the heavens above us as in a vision of the flying huntsman or of Gabriel's hounds,

"Doomed with their impious lord, the flying hart,
To hunt forever in aerial grounds."

On the whole, the lines in the play seem less like an early effort of genius to fly than the assured step of mediocrity, resolute and mature. Without wishing to dogmatise where there can be no proof, I should be inclined to set them down as the work of a man confident in assigning to inspiration his mastery over metrical prose. The marvel is, not that a few dull lines should have been written by Shakespeare in his haste, but that having a great opportunity he should have missed it, and that failing here he should yet have been so entirely successful in that later speech of Tamora's:

"King, be thy thoughts imperious, like thy name," etc.

In the interesting Introduction to Griggs's Facsimile of *Venus and Adonis*, it is suggested that of the two great influences affecting English poetry in the sixteenth century, viz. Latin and Italian, Shakespeare, with Marlowe to guide him, deliberately and exclusively submitted to the former, thus choosing, as was natural, the human and vital in preference to the allegorical and fantastic. It is needless to repeat what has there been excellently said. I would merely add, by way of supplement or caution, that there were other influences at work, *e.g.* French, that Latin and Italian were sometimes translated into English not from the originals but from French translations, a circumstance that would naturally tend to obscure their native qualities, and that probably Shakespeare was influenced by the prose as well as by the poetry of his contemporaries. Classical literature, in particular, seems to have affected Shakespeare much as it affected Keats, not as it affected, for example, Ben Jonson. It was

an influence on the subject rather than on the style and treatment. *Venus and Adonis*, like *Lucrece*, is a Latin story, *i.e.* Latin in title and origin, but Shakespeare replanted the exotics in English soil. Details and illustrations are English, the scenery, the hunt, the rush-strewn floor, the references to the plague, to law, to chivalry, and so forth. When foreign influence extends little further than to the plot, it is possible to divide too strictly different ages and different nationalities. In Painter's *Palace of Pleasure*, as previously in the *Gesta Romanorum*, Latin and Italian tales appeared in the same volume. Translation too was a great leveller, and even Painter sometimes used a French version. We cannot say that Greene wrote under Hebrew or Hellenic influence because he expanded the apocryphal *History of Susannah*. In fact, this story of Greene's which he entitled *A Princelie Mirrour of Peereles Modestie*, is especially interesting in this connection; for, not being derived from any of the usual sources, it bears no traces of its peculiar origin, and might stand as a typical novel of the time. Its resemblances to *Lucrece* will be noticed hereafter. What concerns us here is the plan and framework. It seems not to have been noticed that in these respects Elizabethan novels and Elizabethan narrative poems are precisely similar. In both, the plot is of the slightest. The few incidents are held apart by soliloquies, or by debates or conversations usually confined to two persons, and consisting of set speeches. Soliloquies and speeches alike are for the most part *loci communes*, their subjects being love, time, death, friendship, etc. The simplest assertion is copiously illustrated by parallels from history and tradition, or by similes invented or borrowed from the animal, vegetable, and mineral worlds. The style is animated by figures of speech, and the alliterations are elaborate and frequent. Such is Greene's *Mirrour of Modestie*, and such in great measure is Shakespeare's *Venus and Adonis*. But in other writers the elements are more obtrusive than in Shakespeare. What in others is visible padding, or affectation, is in him natural growth, for he makes us feel and see; and to the motive power of imagination and sympathy he has added the rarer virtues of discretion and restraint. Thus, in illustrating concealed sorrow, he contents himself with two examples, the oven stopped and the river stayed, whereas Lyly in a similar passage has four. It must, however, be admitted that he sometimes yields to the prevailing taste, as in ll. 415-420 and 458-462. Ovid offends in the same way, but in comparison with the Euphuists both he and Shakespeare are miracles of temperance.

In general, Shakespeare is distinguished from his contemporaries, not by the introduction of any novelty of framework or ornament, but by his skill and moderation in the use of what was customary. He delivers a plain, unvarnished, or at least not over-varnished, tale, and does not divert attention from his subject by exposing to admiration his own ingenuities and erudition. When he affects the letter, it is not because it argues facility. His success does not seem to arise from the mere pruning of redundancies so much as from the thorough realisation of the matter in hand and the consequent sense of what is fitting. Other writers try to exhaust a topic. Shakespeare's speeches are never monographs, and are rarely inappropriate. His *Adonis* may exhibit a precocious wisdom, as in asking "Who plucks the bud before one leaf put forth?" but this is far removed from the blunt complacency of the corresponding words in Constable's poem: "Tender are my years, I am yet a bud." I have appended this poem of Constable's, as an interesting example of contemporary treatment of one of Shakespeare's subjects, to the extracts from Spenser and Golding which seem to be the sources of *Venus and Adonis*. It is now regarded as an imitation, but Malone thought otherwise, though, like the good scholar he was, he did not mistake his prepossessions for evidence. His words are: "I am persuaded that the Sheepheard's Song of Venus and Adonis, by Henry Constable, preceded the poem before us. Of this, it may be said, no proof has been produced; and certainly I am at present unfurnished with the means of establishing this fact, though I have myself no doubts upon the subject."

Constable differs from Shakespeare in introducing references to Myrrha. Her story is given by Ovid, who, however, represents Adonis as the willing lover of Venus. His passionless nature or age, as depicted by Shakespeare, would seem to preclude any allusion to his parentage, and Shakespeare has none (ll. 203, 204 are too general to count); but if Constable was the later writer and the imitator of Shakespeare, it may seem strange that he should in this respect have deserted his guide. But it would, on the other hand, be still stranger if Shakespeare had chosen for his first poem so ungainly a model.

Though from Chaucer onwards there were many allusions to the story, Shakespeare was probably the first English poet to make it the subject of a separate poem. There were, however, several such poems or plays in Latin, Italian, French, and Spanish, as well as translations of Bion's *Elegy on Adonis*. Malone had long ago quoted from the Latin

poem, *De Adoni ab Apro Interempto*, by Antonius Sebastianus Minturnus, the boar's apology (borrowed from Theocritus) for the wound as a rough kiss:

" . . . iterum atque juro iterum,
Formosum hunc juvenem tuum haud volui
Meis diripere his cupidinibus
Verum dum specimen nitens video,
(Æstus impatiens tenella dabat
Nuda femina mollibus zephyris)
Ingens me miserum libido capit
Mille suavia dulcia hinc capere,
Atque me impulit ingens indomitus."

And to the name of Minturno, Mr. Sidney Lee has added those of Alciati and Sannazaro as among the Italian authors of Latin poems on Adonis; see note 1, p. 21, of his Introduction to the Oxford Facsimile, from which I cite the following list of titles and names of authors, and to which I can only refer my readers for further particulars.

Italian:—Bion's Elegy translated by Amomo (unknown), in a collection of *Rime Toscane*, 1535; *La Favola d'Adone*, 1545, by Lodovico Dolce, translator of Ovid's *Metamorphoses*; *L'Adone*, 1550, by Metello Giovanni Tarchagnota; *La Favola d'Adone* by Girolamo Parabosco, who died in 1557; *L'Adone*, 1623, by Giovanni Battista Marino.

French:—Bion's Elegy translated by Melin de St. Gelais, 1547; *Adonis, ou la Chasse du Sanglier*, before 1574, by Jean Passerat; *Adonis*, 1579, a tragedy by Gabriel le Breton, an allegorical elegy on the death of King Charles IX. of France, who died in 1574.

Spanish:—*Fabula de Adonis*, 1553, by Don Diego Hurtado de Mendoza; *Llanto de Venus en la muerte de Adonis*, 1582, by Juan de la Cueva; *Venus en la muerte de Adonis*, a sonnet by Juan de la Arguijo, who died in 1629; and *Adonis y Venus*, before 1600, a tragedy by Lope de Vega.

And there were others. "There are," says Mr. Sidney Lee, "too many details peculiar to Shakespeare's poem and to its Italian predecessors, to preclude the suggestion that Shakespeare was acquainted with the latter and absorbed some of their ornaments and episodes. The deliberate setting of the scene of *Venus and Adonis* amid flowers blooming under the languorous heat of summer skies is outside the scheme of the Latin or Greek poets. Yet this is a feature common to the work of Shakespeare and the Italians." Other resemblances are the execration of death (Shakespeare,

ll. 931-954, 991-1002 ; and Tarchagnota, stanzas liv-lix) and its retractation, and the excuse for the boar that its attack was an embrace (Shakespeare, ll. 1110-1116; and Tarchagnota, stanza lxv).

But it is sometimes difficult to distinguish between imitations and coincidences. Ovid gives a hint that the time was summer: "Opportuna sua blanditur populus umbra Datque torum caespes." Death is reproached, in *The Dolefull Lay of Clorinda*, a lament for the death of Sir Philip Sidney, which Spenser wrote in the person of Sidney's sister, Mary Countess of Pembroke. Both this and the preceding poem, *Astrophel*, are in the metre of *Venus and Adonis*, and in *Astrophel* Spenser represents Sidney as having been killed, like Adonis, while hunting, by a wound in his thigh. Of course, Spenser may have taken a hint from Tarchagnota for his "Death the devourer of all worlds delight," etc., as he may have taken one from Gabriel le Breton, when he introduced into his Elegy the circumstances of the death of Adonis. As already mentioned, the boar's excuse had appeared in Theocritus and in Minturno. It is perhaps worth notice that Malone had suspected the existence of Italian influence on the story of Adonis, though neither he nor Warton, whom he consulted, was able to produce any evidence in support of his guess.

The ultimate sources of Shakespeare's poem are to be found in Ovid's stories of Salmacis and Hermaphroditus and of Venus and Adonis, and if we except the references to Adonis's hunting, only the last third of the poem is from the latter. The story of Narcissus and Echo (*Met.* iii.) may have given a hint for the allusion to Narcissus in ll. 161, 162, and for the description of Venus's lamentation in ll. 829-852. But Ovid's Narcissus was changed to a flower, not drowned, and such hints could have been given equally well by dozens of English books.

I do not know any classical allusion in *Venus and Adonis* that appears there for the first time, or is peculiar to Shakespeare. He does not seem to have been the first to combine the stories of Salmacis and Venus. Possibly the combination was in the first instance accidental. Some such picture as is described in *The Taming of the Shrew* (Induction, ii. 52-55) may really have represented a scene from the story of Salmacis, and being misinterpreted may have caused the youth of the victim, the bathing, and the espionage to pass into the Venus legend. This is mere conjecture, but it is a fact that all these circumstances occur in Spenser's description of the arras of "Castle Joyeous" (*Faerie Queene*, III. i. xxxiv-

xxxviii), and it is equally indisputable that they belong to the story of Salmacis and not to that of Venus.

Shakespeare was anticipated not only by Spenser, but in two points also by Marlowe and Greene, in passages quoted in the Introduction to the *Passionate Pilgrim*.

In the following summary, I include the lines in *The Taming of the Shrew*, and the anonymous and undated poems, iv., vi., ix., in *The Passionate Pilgrim*, as well as xi. by Griffin.

The wooing by Venus appears in Spenser, Marlowe, Greene, and *Passionate Pilgrim*, iv., ix., xi.; the indifference or reluctance of Adonis, in Marlowe and Greene (it is implied by Spenser, though his Venus in the end wins as well as woos), and in *Passionate Pilgrim*, iv., vi., ix., xi.; "the goodly Poole" mentioned by Golding is "a well" in Spenser, and "a brook" in *Passionate Pilgrim*, iv., vi., and in *The Taming of the Shrew*. The bathing is in Spenser and in *Passionate Pilgrim*, vi.; the espionage, in Spenser, *Passionate Pilgrim*, vi., and *Taming of the Shrew*; and as regards the youth of Adonis, in Spenser he is called "the Boy," and in the *Passionate Pilgrim* we find such expressions as "young Adonis," "the lad," "unripe years" (the same phrase occurs in *Venus and Adonis*, l. 524), "the tender nibbler," all in iv., "a youngster," "the boy" in ix., and "young Adonis" in xi.

Now Ovid was at some pains to state that Adonis was not a boy but a man. In the *Metamorphoses* (x. 523-524), we read:

"Nuper erat genitus, modo formosissimus infans,
Iam iuvenis, iam vir, iam se formosior ipso est:
Iam placet et Veneri,"

which Golding translates:

"[who] lately borne, became immediatly
The beautyfullst babe on whom man ever set his eye.
Anon a stripling hee became, and by and by a man,
That in the end Dame *Venus* fell in love with him."

Hermaphroditus, on the contrary, when he was barely fifteen, "tria cum primum fecit quinquennia," left his native hills and crossing through Lycia reached Caria and the pool of Salmacis. He is called neither *vir* nor *iuvenis* (Golding's "yongman" is, in the original, *puerum*), and though Golding's Salmacis implies that he is old enough to be married, Ovid makes her ask merely if he is engaged, and the suggestion

that he is perhaps Cupid is an evidence of youth as well as of beauty.

In addition to the general likeness between Ovid's Salmacis and Shakespeare's Venus, Ovid's Hermaphroditus and Shakespeare's Adonis, there are a few resemblances in details, which, though less convincing, seem to point in the same direction.

Adonis "blush'd and pouted in a dull disdain," Hermaphroditus "waxt red: he wist not what love was." It is said of Venus that "she kiss'd his brow, his cheek, his chin," of Salmacis that "She held him still, and kissed him a hundred times and mo." Venus says that "one sweet kiss will pay this boundless debt," and "'Tis but a kiss I ask," etc., and Salmacis "desirde most instantly but this As to his sister brotherly to give hir there a kiss"; Adonis's hand, clasped by Venus, is compared to "A lily prison'd in a gaol of snow," and Hermaphroditus under water "doth glistringly appeare As if a man an Ivorie Image or a Lillie white Should overlay or close with glasse"; Adonis answers the question, "Where did I leave?" with "No matter where . . . Leave me," and Hermaphroditus repeats the same word, "Leave of [*i.e.* off] . . . or I am gone and leeve thee at a becke"; Venus says, "Nay do not struggle, for thou shalt not rise," and Salmacis, "Strive, struggle, wrest and writhe . . . thou froward boy thy fill: Doe what thou canst thou shalt not scape." The word "froward" here may, or may not, be echoed in the last word of *The Passionate Pilgrim*, iv. 14.

For the following extracts, added for convenience' sake, I have used the Globe Spenser, the 1909 reprint of Golding's Ovid, and Mr. Bullen's reprint (2nd ed., 1899) of *England's Helicon*.

Faerie Queene, III. i. 34-38

XXXIV

The wals were round about appareiled
 With costly cloths of Arras and of Toure,
 In which with cunning hand was pourtrahed
 The love of Venus and her Paramoure,
 The fayre Adonis turned to a flowre;
 A worke of rare device and wondrous wit.
 First did it shew the bitter balefull stowre,
 Which her essayd with many a fervent fit,
 When first her tender hart was with his beautie smit.

XXXV

Then with what sleights and sweet allurements she
Entyst the Boy, as well that art she knew,
And wooed him her Paramoure to bee,
Now making girlands of each flowre that grew,
Now leading him into a secret shade
From his Beauperes, and from bright heavens vew,
Where him to sleepe she gently would perswade,
Or bathe him in a fountaine by some covert glade:

XXXVI

And whilst he slept she over him would spread
Her mantle, colour'd like the starry skyes,
And her soft arm lay underneath his hed,
And with ambrosiall kisses bathe his eyes;
And whilst he bath'd with her two crafty spyes
She secretly would search each daintie lim,
And throw into the well sweet Rosemaryes,
And fragrant violets, and Paunces trim;
And ever with sweet Nectar she did sprinkle him.

XXXVII

So did she steale his heedelesse hart away,
And joyd his love in secret unespyde:
But for she saw him bent to cruell play,
To hunt the salvage beast in forrest wyde,
Dreadfull of daunger that mote him betyde,
She oft and oft adviz'd him to refraine
From chase of greater beastes, whose brutish pryde
Mote breede him scath unwares; but all in vaine;
For who can shun the chance that dest'ny doth ordaine?

XXXVIII

Lo! where beyond he lyeth languishing,
Deadly engored of a great wilde Bore;
And by his side the Goddess groveling
Makes for him endlesse mone, and evermore
With her soft garment wipes away the gore
Which staynes his snowy skin with hatefull hew:
But, when she saw no helpe might him restore,
Him to a daintie flowre she did transmew,
Which in that cloth was wrought as if it lively grew.

THE STORY OF SALMACIS AND HERMAPHRODITUS

(Golding's Ovid's *Metamorphosis*, iv. 382-462)

And (as it chaunst) the selfe same time she [Salmacis]
 was a sorting gayes
 To make a Poisie, when she first the yongman did espie,
 And in beholding him desirde to have his companie.
 But though she thought she stood on thornes untill she
 went to him:
 Yet went she not before she had bedect hir neat and
 trim,
 And pride and peerd upon hir clothes that nothing sat
 awrie,
 And framde hir countnance as might seeme most amrous
 to the eie.
 Which done she thus begon: O childe most
 worthie for to bee
 Estemde and taken for a God, if (as thou seemste
 to mee)
 Thou be a God, to *Cupids* name thy beautie doth
 agree.
 Or if thou be a mortall wight, right happie folke are they,
 By whome thou camste into this worlde, right happy is (I
 say)
 Thy mother and thy sister too (if any bee:) good hap
 That woman had that was thy Nurce and gave thy
 mouth hir pap.
 But far above all other, far more blist than these is shee
 Whome thou vouchsafest for thy wife and bedfellow too
 bee.
 Now if thou have alredy one, let me by stelth obtaine
 That which shall pleasure both of us. Or if thou doe
 remaine
 A Maiden free from wedlocke bonde, let me then be thy
 spouse,
 And let us in the bridelie bed our selves together rouse.
 This sed, the Nymph did hold hir peace, and therewithall
 the boy
 Waxt red: he wist not what love was: and sure it was a
 joy
 To see it how exceeding well his blushing him became.
 For in his face the colour fresh appeared like the same
 That is in Apples which doe hang upon the Sunnie side:
 Or Ivorie shadowed with a red: or such as is espide
 Of white and scarlet colours mixt appearing in the Moone

When folke in vaine with sounding brasse would ease unto
hir done.
When at the last the Nymph desirde most instantly but
this,
As to his sister brotherly to give hir there a kisse,
And therewithall was clasping him about the Ivorie
necke:
Leave of (quoth he) or I am gone, and leeve thee at a
becke
With all thy trickes. Then *Salmacis* began to be afraide,
And to your pleasure leave I free this place my friend
shee sayde.
With that she turnes hir backe as though she would have
gone hir way:
But evermore she looketh backe, and (closely as she may)
She hides her in a bushie queach, where kneeling on hir
knee
She alwayes hath hir eye on him. He as a child and free,
And thinking not that any wight had watched what he
did,
Romes up and downe the pleasant Mede: and by and by
amid
The flattring waves he dippes his feete, no more but first
the sole
And to the ancles afterward both feete he plungeth whole.
And for to make the matter short, he tooke so great
delight
In cooleness of the pleasant spring, that streight he
stripped quight
His garments from his tender skin. When *Salmacis*
behilde
His naked beautie, such strong pangs so ardently hir
hilde,
That utterly she was astraught. And even as *Phebus*
beames
Against a myrrour pure and clere rebound with broken
gleames:
Even so hir eyes did sparcle fire. Scarce could she
tarience make:
Scarce could she any time delay hir pleasure for to take.
She woulde have run, and in hir armes embraced him
streight way:
She was so far beside hir selfe, that scarsly could she stay.
He clapping with his hollow hands against his naked sides,
Into the water lithe and baine with armes displayed
glydes.

And rowing with his hands and legges swimmes in the
 water cleare:
 Through which his bodie faire and white doth glisteringly
 appeare,
 As if a man an Ivorie Image or a Lillie white
 Should overlay or close with glasse that were most pure
 and bright.
 The price is won (cride Salmacis aloud) he is
 mine owne.
 And therewithall in all post hast she having
 lightly throwne
 Hir garments off, flew to the Poole and cast hir thereinto,
 And caught him fast betweene hir armes for ought that
 he could doe.
 Yea maugre all his wrestling and his struggling to and
 fro,
 She held him still, and kissed him a hundred times and
 mo.
 And wilde he nillde he with hir handes she toucht his
 naked brest:
 And now on this side now on that (for all he did resist
 And strive to wrest him from hir gripes) she clung unto
 him fast,
 And wound about him like a Snake, which snatched up
 in hast
 And being by the Prince of Birdes borne lightly up aloft,
 Doth writhe hir selfe about his necke and griping talants
 oft,
 And cast hir taile about his wings displayed in the
 winde:
 Or like as Ivie runnes on trees about the utter rinde:
 Or as the Crabfish having caught his enemy in the Seas,
 Doth claspe him in on every side with all his crooked cleas.
 But *Atlas* nephew still persistes and utterly denies
 The Nymph to have hir hoped sport: she urges
 him likewise,
 And pressing him with all hir weight, fast cleaving to
 him still,
 Strive, struggle, wrest and writhe (she said) thou froward
 boy thy fill:
 Doe what thou canst thou shalt not scape. Ye Goddes of
 Heaven agree
 That this same wilfull boy and I may never parted bee.
 The Goddes were pliant to hir boone. The bodies of
 them twaine
 Were mixt and joyned both in one.

Golding's Ovid's *Metamorphosis*, x. 614-863

Shee [Venus] lov'd Adonis more
Than heaven. To him shee clinged ay, and bare him
 companye.
And in the shaddowe woont shee was to rest continually,
And for too set her beautye out most seemlye too the eye
By trimly decking of her self. Through bushy grounds
 and groves,
And over Hills and Dales and Lawnds and stony rocks
 shee roves,
Bare kneed with garment tucked up according too the
 woont
Of *Phebe*, and shee cheerd the hounds with hallowing like
 a hunt,
Pursewing game of hurtlesse sort, as Hares made lowe
 before,
Or stagges with lofty heades, or bucks. But with the
 sturdy Boare,
And ravening wolf, and Bearewhelpes armd with ugly
 pawes, and eeke
The cruell Lyons which delyght in blood, and slaughter
 seeke,
Shee meddled not. And of theis same she warned also
 thee
Adonis for too shoone them, if thou wooldst have warned
 bee.
Bee bold on cowards (*Venus* sayd) for whoso dooth
 advaunce
Himselfe against the bold, may hap too meete with sum
 mischaunce.
Wherefore I pray thee my sweete boy forbear too bold too
 bee,
For feare thy rashnesse hurt thy self and woork the wo of
 mee.
Encounter not the kynd of beastes whom nature armed
 hath,
For dowl thou buy thy prayse too deere procuring thee
 sum scath.
Thy tender youth, thy beawty bright, thy countnance fayre
 and brave
Although they had the force to win the hart of *Venus*, have
No powre against the Lyons, nor against the bristled
 swyne.
The eyes and harts of savage beasts doo nought too theis
 inclyne.

The cruell Boares beare thunder in theyr hooked tushes,
 and
 Exceeding force and feercenesse is in Lyons too withstand,
 And sure I hate them at my hart. Too him demaunding
 why?
 A monstrous chaunce (quoth *Venus*) I will tell thee by
 and by,
 That hapned for a fault. But now unwoonted toyle hath
 made
 Mee weerye: and beholde, in tyme this Poplar with his
 shade
 Allureth, and the ground for cowch dooth serve too rest
 uppon.
 I prey thee let us rest us heere. They sate them downe
 anon,
 And lying upward with her head uppon his lappe along,
 Shee thus began: and in her tale shee busshed him among.

[Here follows the story of Atalanta; cf. *The Passionate Pilgrim*, iv. 5: "She told him stories to delight his ear."]

Theis beastes [lions], deere hart: and not from theis shonne
 alonely see thou ronne,
 But also from eche other beast that turnes not backe too
 flyght,
 But offreth with his boystows brest too try the chaunce
 of fyght:
 Anemis least thy valeantnesse [(ed. ii.) Least that thyne
 overhardinesse] bee hurtfull to us both.
 This warning given, with yoked swannes away
 through aire she goth.
 But manhod by admonishment restreyned could
 not bee.
 By chaunce his hounds in following of the tracke, a Boare
 did see,
 And rowsed him. And as the swyne was comming from
 the wood
Adonis hit him with a dart a skew, and drew the blood.
 The Boare streyght with his hooked groyne the hunting-
 stoffe out drew
 Bestayned with his blood and on *Adonis* did pursew,
 Who trembling and retyring back too place of refuge drew,
 And hyding in his coddys his tuskes as far as he could
 thrust
 He layd him all along for dead uppon the yellow dust.

Dame *Venus* in her chariot drawn with swannes was
scarce arrived
At *Cyprus*, when shee knew a farre the sygh of him
deprived
Of lyfe. Shee turnd her Cygnets backe, and when shee
from the skye
Beehilld him dead, and in his blood beweltred for to lye,
Shee leaped downe, and tare at once hir garments from
her brist,
And rent her heare, and beate uppon her stomack with
her fist,
And blaming sore the destnyes, sayd: Yit shall they not
obtaine
Their will in all things. Of my grieve remembrance shall
remayne
(*Adonis*) whyle the world doth last. From yeere too
yeere shall growe
A thing that of my heavynesse and of thy death shall
showe
The lively likenesse. In a flowre thy blood I will bestowe.
Hadst thou the powre *Persephonee* rank scented Mints too
make
Of womens limbes? and may not I lyke powre upon mee
take
Without disdeine and spyght, too turne *Adonis* too a
flowre?
This sed, shee sprinckled Nectar on the blood, which
through the powre
Therof did swell like bubbles sheere that rise in weather
cleere
On water. And before that full an howre expyred weere,
Of all one colour with the blood a flowre shee there did
fynd,
Even like the flowre of that same tree whose frute in
tender rynde
Have pleasant graynes inclosde. Howbeet the use of
them is short.
For why the leaves doo hang so looce through lightnesse
in such sort,
As that the windes that all things perce, with every little
blast
Doo shake them of and shed them so, as that they
cannot last.

INTRODUCTION

THE SHEPHERD'S SONG OF VENUS AND ADONIS

Venus fair did ride,
 Silver doves they drew her,
 By the pleasant lawnds
 Ere the sun did rise:
 Vesta's beauty rich
 Open'd wide to view her,
 Philomel records
 Pleasing harmonies.
 Every bird of spring
 Cheerfully did sing,
 Paphos' goddess they salute;
 Now Love's queen so fair,
 Had of mirth no care,
 For her son had made her mute.
 In her breast so tender
 He a shaft did enter,
 When her eyes beheld a boy;
 Adonis was he named,
 By his mother shamed,
 Yet he now is Venus' joy

Him alone she met,
 Ready bound for hunting,
 Him she kindly greets,
 And his journey stays;
 Him she seeks to kiss,
 No devices wanting,
 Him her eyes still woo,
 Him her tongue still prays.
 He with blushing red
 Hangeth down the head,
 Not a kiss can he afford;
 His face is turn'd away,
 Silence said her nay,
 Still she woo'd him for a word
 "Speak," she said, "thou fairest,
 Beauty thou impairest;
 See me, I am pale and wan.
 Lovers all adore me,
 I for love implore thee;"
 Crystal tears with that down ran.

Him herewith she forced
 To come sit down by her,

She his neck embraced,
Gazing in his face;
He like one transform'd,
Stirr'd no look to eye her,
Every herb did woo him
Growing in that place.
Each bird with a ditty,
Prayed him for pity
In behalf of Beauty's queen;
Waters' gentle murmur
Craved him to love her,
Yet no liking could be seen.
"Boy," she said, "look on me;
Still I gaze upon thee;
Speak, I pray thee, my delight!"
Coldly he replied,
And in brief denied
To bestow on her a sight.

"I am now too young
To be won by beauty,
Tender are my years,
I am yet a bud."
"Fair thou art," she said,
"Then it is thy duty,
Wert thou but a blossom,
To effect my good.
Every beauteous flower
Boasteth in my power,
Birds and beasts my laws effect;
Myrrha, thy fair mother,
Most of any other
Did my lovely hests respect.
Be with me delighted,
Thou shalt be requited,
Every nymph on thee shall tend;
All the gods shall love thee,
Man shall not reprove thee,
Love himself shall be thy friend."

"Wend thee from me, Venus;
I am not disposed;
Thou wring'st me too hard;
Prithee, let me go.
Fie, what a pain it is
Thus to be enclosed!

INTRODUCTION

If love begin with labour,
It will end in woe."
"Kiss me, I will leave."
"Here a kiss receive."
"A short kiss I doe it find.
Wilt thou leave me so?
Yet thou shalt not go.
Breathe once more thy balmy wind;
It smelleth of the myrrh-tree,
That to the world did bring thee;
Never was perfume so sweet."
When she thus had spoken,
She gave him a token,
And their naked bosoms meet.

"Now," he said, "let's go.
Hark, the hounds are crying!
Grisly boar is up;
Huntsmen follow fast."
At the name of boar,
Venus seemed dying,
Deadly-coloured pale
Roses overcast.
"Speak," said she, "no more
Of following the boar,
Thou, unfit for such a chase.
Course the fearful hare,
Venison do not spare,
If thou wilt yield Venus grace,
Shun the boar, I pray thee,
Else I still will stay thee."
Herein he vow'd to please her mind.
Then her arms enlarged,
Loth she him discharged;
Forth he went as swift as wind.

Thetis Phoebus' steeds
In the west retained,
Hunting-sport was past,
Love her Love did seek.
Sight of him too soon,
Gentle queen, she gained;
On the ground he lay,
Blood had left his cheek.

For an orped swine
Smit him in the groin;
Deadly wound his death did bring.
Which when Venus found,
She fell in a swoond,
And, awaked, her hands did wring.
Nymphs and satyrs skipping,
Came together tripping,
Echo every cry express'd;
Venus by her power
Turn'd him to a flower,
Which she weareth in her crest.

II

LUCRECE

LUCRECE was entered in the Stationers' Register, 1594 (Arber, ii. 648), as follows :

9 maij

Master	Entred for his copie vnder thand
harrison	of master Cawood Warden, a
Senior	booke intituled the Ravysment
	of Lucrece vi ^d C

In the same year it was published with the title page :

Lucrece, | [Device—anchor suspended by hand and motto
—differing only in details from that in Q 1 of *Venus
and Adonis*] | London. | Printed by Richard Field, for
John Harison, and are | to be sold at the signe of the
white Greyhound | in Paules Church-yard . 1594.¹

Eight editions are known to have been printed in the sixteenth and seventeenth centuries, viz., in 1594, 1598, 1600, 1607, 1616, 1621, 1632, and 1655. Of these, thirty copies are extant. Malone was probably mistaken in supposing that the poem was reprinted in 1596 and 1602. In the edition of 1616 the title was changed from "Lucrece" to "The Rape of Lucrece," and Shakespeare's name appeared for the first time.

In construction and decoration *Lucrece* resembles *Venus and Adonis*, as it resembles the Elizabethan novel. Incidents are interspersed with speeches, one circumstance is illustrated by more than one simile, and there are conceits and figures of speech that might be spared. But the tone is changed ; it may, in fact, be the "graver labour" promised to Southampton. It is to *Venus and Adonis* as *The Cotter's Saturday Night* to *The Jolly Beggars*, at once less interesting and more respectable ; and the difference arises from the nature of the case rather than from its presentation. Darkness and closed doors, though they may "have it in them to please the wiser sort," are less universal in their appeal than sunshine and open country. The poems have been too lightly regarded as companion pictures, almost comparable to *L'Allegro* and *Il Penseroso*, where a grave cheerfulness stands in harmonious

¹ The running title was "The Rape of Lucrece."

contrast to a gentle melancholy. Each has, no doubt, its own setting and accompaniments, day or night, skylark or screech-owl, but between them there is the gulf that separates comedy and tragedy. They are not merely or mainly twin studies of unlicensed passion in opposite sexes. Venus is no unfaithful wife answerable to an outraged society and a betrayed husband, but a heathen goddess exercising, as Shakespeare is careful to remind us, the rights of her office within her own jurisdiction, and neither recognising nor responsible to human laws. Adonis runs no danger that we cannot contemplate with equanimity. He is secure in his indifference, and his sufferings are those of a child's kitten teased and petted when it would be happier in the amusements of its kind. Even if the wiles of Venus had succeeded, there would be something almost ludicrous in lamenting his fate in words which when used of Lucrece are natural and affecting:

"No man inveigh against the wither'd flower,
But chide rough winter that the flower hath kill'd."

We can read the story without amazement at the depravity of a Messalina, or respect for the self-reverence of another Hercules, hero of a virtuous choice. But in Shakespeare's *Lucrece* there is a sense of irreparable agonies and of unforgivable cruelty. Ovid has a lighter touch and appeals to softer feelings. He has given us a beautiful poem by refusing to look steadfastly on what is, in its essence, revolting. There is pity for the victim, but it merges in admiration of the sad courage of the suicide. His Lucrece is not only a wronged woman, but a type of national virtue and the cause of a national deliverance. That this was his view, however, is to be gathered from the general tone of his poem, and from the fact that it forms part of the *Fasti*, rather than from any direct statement. He does not, like Livy, enlarge on the king's misgovernment, or include in his narrative the speech in which Brutus denounced tyranny, but the expulsion of the Tarquins is his real subject. His poem opens with the words, "Nunc mihi dicenda est regis fuga," and closes with "dies regnis illa suprema fuit." He was not, like Shakespeare, intent on the guilt and the shame. The truth had to be told, but it might be so told as not to detract from the charm and beauty of his verses. It was impossible to exonerate Tarquin, and, indeed, undesirable. Ovid, in fact, relates his betrayal of Gabii, and represents him as encouraging himself in his new infamy by the recollection of the success of the old. But unpleasantness, if inevitable, may

yet be qualified. By a dexterous hand, facts may be so combined or distributed as to produce less than their natural effect. Thus, the relationship of Tarquin to Collatinus was an aggravation of Tarquin's guilt, and it could not be suppressed. Ovid does not attempt to suppress it, but he mentions it incidentally as explaining Lucrece's welcome: "Comiter excipitur; sanguine iunctus erat." Not so Shakespeare:

"But as he is my kinsman, my dear friend,
The shame and fault finds no excuse or end."

The disposition of the facts is of more importance than the facts themselves. It is not the details but the atmosphere and the values that differentiate the work of Ovid, Chaucer, and Shakespeare. The colour of Lucrece's hair, the incentive of her purity, the simile of the wolf and the lamb, are common to them all. Chaucer, indeed, follows Ovid so closely as to translate his first line, giving as his subject "the exilynge of kynges," but he corrects himself in a moment: "Yet for that cause tell I nat this story." His object is to describe the fidelity of a wife. Women, he thinks, are like Lucrece; men are different. Shakespeare, aware of the political aspect of the story, relegates it to his Argument, and disposes of the exiling of kings in the two last lines of his poem. Our attention is concentrated on the wrong and the suffering. What Ovid recognises with a half-averted glance, Shakespeare brings into the light of day, and omits, like Chaucer, even the trifling circumstance that might impair, if only for an instant, our sympathy with Collatinus. For Collatinus, in Ovid, first meets us as one of a company of idlers who discuss their wives over their wine, and finally set out to test them, angry and half drunk. In Shakespeare, we see Collatinus through his wife's eyes. There is nothing to suggest either a quarrel or intemperance. "In that pleasant humour," says the Argument, "they all posted to Rome." The incident, as related by Ovid, does not palliate Tarquin's guilt; Shakespeare could omit it without tampering with the truth, and he did so, most probably, because its presence might strike a false note, and its omission enables us to give our full sympathy to Collatinus, and our whole attention to the crime and its immediate consequences.

On the other hand, even at the risk of being tedious, Shakespeare passes slowly before our eyes every circumstance that can help to exhibit the utter repulsiveness of Tarquin, whose debates and vacillations have neither the purpose nor the effect of showing him as a weak man

struggling against passion, or hesitating between good and evil. They only bring into prominence, one by one, all the bonds that he must sunder before rushing on dishonour, and the least of these should have been enough to restrain him. If he reflects on Collatinus as his kinsman and friend, on Lucrece as his hostess, on his own knighthood and reputation, it is to exhibit him more surely as a traitor to kinship and friendship, to the laws of hospitality and of honour. No claim is forgotten in a storm of passion; each is steadily regarded and deliberately set aside.

A determination to leave nothing of the truth untold would seem to be accountable also for the length of certain scenes and soliloquies in the latter part of the poem. The change in Lucrece herself is a measure of her distress. From a gracious hostess she is transformed into a bitter and suspicious mistress, distrusting her servants even in their sympathy and devotion. She thirsts for vengeance. An agony of suspense drives her distracted through her own house, and causes her to see in its very hangings representations of her own misery and of the guile and cruelty that have destroyed her peace. She must have spent moments

“divided by keen pangs
Till they seemed years;”

and the fact is brought home to us by a multiplicity of details. Suspense and distraction cannot be adequately rendered by the brevity of a *précis*.

The whole episode of the painting with its incidents from the siege of Troy has been objected to as an excrescence on the story, and defended on the ground that the destruction of the house of Priam through a man's lust is a fitting counterpart of the overthrow of the Tarquins. But this is the standpoint of a moralist with a knowledge of subsequent events. Lucrece could know nothing of the Regifugium or of the battle of Lake Regillus. It is enough that she could find in Hecuba an abandonment to misery similar to her own, and in Sinon a type of Tarquin. The parallel is not between the misfortunes of Priam due to Paris and the misfortunes of Tarquinius Superbus due to Sextus; but between Lucrece and Troy. “So,” says Lucrece, “my Troy did perish.” The introduction of the hangings is of course an anachronism, but not without a precedent: Virgil's *Æneas* had been deeply moved by the discovery of scenes from the fall of Troy depicted in the Temple of Juno at Carthage (*Æn.* i. 453-493). In general, Shakespeare's treatment here corresponds with

his treatment of the scenes in which the maid and the groom are present. In a story of adventure, such incidents would be unnoticed or briefly dismissed; not so in a poem, narrative only in form, where they are of importance in revealing the depths of Lucrece's despair.

Another parallel to the account of the tapestry has been cited from Daniel's *Complaint of Rosamond*. Rosamond's ghost describes a casket sent her by Henry II. and adorned with representations of the stories of Aymone and Neptune, and of Io and Jupiter, which might have served as premonitions of her own fate. The examination of this casket occupied Rosamond, while she was waiting for the king, and Shakespeare may have wished by his similar device to bridge over the interval between the sending of the messenger and the coming of Collatinus and his friends. That so slight a hint was so well taken need not greatly detract from our admiration of his originality. "The sun's a thief," and we have, in consequence, the pageants of dawn and sunset. Shakespeare had on the one hand a gap in his story, on the other six commonplace stanzas of Daniel, and with these he not only effected his immediate purpose as a constructor, but displayed what is ostensibly a magnificent panorama of the siege of Troy, and in reality a miracle of self-revelation on the part of his heroine.

Malone was the first to point out resemblances between *Rosamond* and *Lucrece*, citing the first edition. A useful summary of these will be found in Mr. Sidney Lee's Introduction. I have added a few, using the edition of Chalmers (1850), and referring to *Rosamond* by stanza, and to *Lucrece* by line.

"Ah Beauty . . .

Sweet silent rhetorick of persuading eyes,
Dumb eloquence" . . . (*Rosamond*, 19)

"Beauty itself doth of itself persuade
The eyes of men without an orator." (*Lucrece*, 29, 30)

"Vulture ambition." (*Rosamond*, 27)
"vulture folly." (*Lucrece*, 556)

"Th' ungather'd rose defended with the thorns."
(*Rosamond*, 31)

"I know what thorns the growing rose defends."
(*Lucrece*, 492)

"Cancell'd with time, will have their date expir'd."
(*Rosamond*, 36)

"An expir'd date, cancell'd ere well begun."
(*Lucrece*, 26)

"So rare that Art did seem to strive with Nature."
(*Rosamond*, 54)

"In scorn of nature, art gave lifeless life."
(*Lucrece*, 1374)

"These precedents presented to my view."
(*Rosamond*, 59)

"The precedent whereof in *Lucrece* view."
(*Lucrece*, 1261)

"Com'd was the Night (mother of Sleep and Fear)."
(*Rosamond*, 62)

"Till sable Night, mother of dread and fear."
(*Lucrece*, 117)

"wanting what we have."
(*Rosamond*, 101)

"what they have not, that which they possess."
(*Lucrece*, 135)

"The husband scorn'd, dishonoured the kin,
Parents disgrac'd, children infamous been,
Confus'd our race, and falsify'd our blood."
(*Rosamond*, 108)

"So thy surviving husband shall remain
The scornful mark of every open eye;
Thy kinsmen hang their heads at this disdain,
Thy issue blurr'd with nameless bastardy."
(*Lucrece*, 519-522)

"Amaz'd he stands, nor voice nor body stirs;
Words had no passage, tears no issue found,
For sorrow shut up words, wrath kept in tears;
Confus'd effects each other do confound;
Oppress'd with grief, his passions had no bound.
Striving to tell his woes, words would not come;
For light cares speak, when mighty griefs are dumb."
(*Rosamond*, 113)

This description of Henry II.'s grief on finding *Rosamond* dead may be compared with that of *Collatinus* (*Lucrece*, 1779-1785).

It is likely that Shakespeare had read Daniel's *Rosamond*, but such resemblances are often accidental, especially in the

case of authors speaking the same language and writing on similar subjects. Thus, in Greene's *Princelie Mirrour* [i.e. pattern] of *Peereles Modestie*, which is *The History of Susanna* euphuised and padded with speeches, and in which Tarquin's crime is attempted by the Elders, and his threat used to no purpose, there are several passages which might have given hints to Shakespeare. As Greene's novel is in prose, the verbal resemblances are slighter than those in *Rosamond*, but there is perhaps a greater similarity of meaning and context. The quotations that follow are from Grosart's Greene, vol. iii.

Greene, p. 14: "Yield to the alarums of inordinate lust."
Cf. *Lucrece*, 433: "his beating heart, alarum striking,
Gives the hot charge."

Greene, p. 15: "he might find fit opportunity to give the onset."
Lucrece, 432: (His veins) "Swell in their pride, the onset still expecting."

Greene, p. 17: "These two . . . concluded . . . to suck the bloude of this innocent lambe."
Lucrece, 677: "The wolf hath seiz'd his prey, the poor lamb cries."

Greene, p. 19: "If we offende in being to [*i.e.* too] bould, your beautie shall beare the blame."
Lucrece, 485: "Thy beauty hath ensnar'd thee to this night."

Greene, p. 19: "That sin which is secretlie committed is alwaies half pardoned: she liveth chastelie enough that liveth warely."
Lucrece, 527: "The fault unknown is as a thought unacted."

Greene, p. 19: "Our office shall be able to defende you from mistrust . . . you shall . . . purchase to your selfe two such friends as you may in all duetifull service commaunde."
Lucrece, 526: "But if thou yield, I rest thy secret friend."

Greene, 20: "Hath God placed you as Judges over his people to punish sinne, and will you maintaine wickednes? Is it your office to uphold the lawe, and will you destroy it?"

Lucrece, 624-630: "Hast thou command . . .
Draw not thy sword to guard iniquity,
For it was lent thee all that brood to kill.
Thy princely office how canst thou fulfil," etc.

Greene, p. 27: "my poore babes shall be counted as the seede of an harlot."

Lucrece, 522: "Thy issue blurr'd with nameless bastardy."

Greene, p. 34: "knowe you not how that partie is seene condemned whose death the Judges do conspire?"

Lucrece, 1652: "And when the judge is robb'd, the prisoner dies."

Whether Shakespeare was influenced by *The Complaint of Rosamond* in his choice of a metre for *Lucrece*, as he has been supposed to have taken from *Glaucus and Scilla* the metre of *Venus and Adonis*, it is of course impossible to say. The former was recognised as suitable for tragical matters and the latter for lighter, including love, and he may merely have followed the prescriptions of contemporary writers on Prosody. The metre of *Lucrece*, sometimes called the Chaucerian stanza and Rime Royal (a name wrongly attributed to its use in *The Kingis Quair*), had already been written by Chaucer himself, by many of the Scottish poets in the fifteenth century, by Sackville (*Induction*, and *The Complaint of Buckingham*) and by Spenser (*Ruines of Time*). It was perhaps the commonest of all metres then. James VI. of Scotland, in his *Reulis and Cautelis of Scottis Poesie*, had quoted a stanza with the advice: "For tragicall materis, complaintis, or testamentis, use this kynde of verse, callit *Troilus verse*"; and Gascoigne had described it at length: 'Rythme royall is a verse of tenne sillables, and seven such verses make a staffe, whereof the first and third lines do aunswer (acrosse) in like terminations and rime, the second, fourth, and fifth, do likewise answeere eche other in terminations, and the two last do combine and shut up the Sentence: this hath bene called Rithme royall, & surely it is a royall kinde of verse, serving best for grave discourses." It is a metre which lends itself to freer handling than that of *Venus and Adonis*, and Shakespeare handles it more freely, though by no means with the mastery of Chaucer. His improvement on the practice of the time lies rather in the greater freedom of movement within the line than in his management of the stanza as a whole. He may have learnt from Spenser to pass without jolt or effort from line to line, but even Spenser's stanzas are somewhat monotonous. Gascoigne gives Chaucer unstinted praise, but cannot be said to have caught his secret, or realised his supremacy as a metrist. His own stanzas seem made by rule, and his precepts do not favour flexibility. "There are also," he says,

"certayne pauses or rests in a verse whiche may be called *Ceasures*, whereof I woulde be lothe to stande long, since it is at the discretion of the wryter, but they have bene first devised (as should seeme) by the Musicians: but yet thus much I will adventure to wryte, that in mine opinion . . . in a verse of tenne [syllables, the pause] . . . will best be placed at the ende of the first foure sillables. . . . In Rithme royall, it is at the wryters discretion, and forceth not where the pause be untill the end of the line." In other words, he prefers a pause at the end of the fourth syllable of decasyllabic lines, except when they combine to form the stanza of Rime Royal; and then the exact place of the pause becomes a matter of indifference, provided the line is end-stopped. He does not seem to be aware that the words between any two pauses form a sort of metrical unit, varying in number of syllables, number and place of accents, etc., and that the felicity of a rhythm largely depends on the relation borne by each of these units to those which precede and follow it.

As to the number of syllables in each line, it is not easy to know whether Shakespeare may not sometimes have desired to vary from the usual ten, *i.e.* nine followed by the rime. In *Venus and Adonis*, ll. 668, 670: "That tremble at th' imagination . . . And fear doth teach it divination," it is possible to take the riming words as of six and five syllables respectively (though in Shakespeare they are usually of five and four) and to regard the rimes as single. If the rimes are not single, the lines are a foot short. Again, the lines 758, 760, "Seeming to bury that posterity . . . If thou destroy them not in dark obscurity," do not match: if the rime is single, the latter line is an alexandrine, and if triple, the former is only of four feet. The difficulty would be removed by omitting the first two words of l. 760, but for this we have no warrant. There is a similar case in *Lucrece*, ll. 352, 354: "My will is back'd with resolution . . . The blackest sin is clear'd with absolution." If this stood alone, the defect of l. 352 might be supplied by reading "dauntless resolution" (Capell MS.), and though some might prefer an epithet for "will," this is not a bad emendation. We find "the dauntless spirit of resolution" in *King John*, v. i. 53, and if the metaphor, as seems likely, is from a horse and not from the edge of a knife, it is paralleled by "Let thy dauntless mind Still ride in triumph over all mischance," in *3 Henry VI.*, III. iii. 17.

The subject of Shakespeare's rimes is too large to be treated here; it could only be dealt with adequately in connection with Elizabethan pronunciation, a subject already

treated by Ellis, *Early English Pronunciation*, E.E.T.S., and by Professor Viator of Marburg, *A Shakespeare Phonology* (1906), and, less directly, by many other distinguished writers on changes in English sounds.

The sources of *Lucrece* are probably to be found in the books most readily accessible to Shakespeare, and these are more likely to have been Ovid, Livy, Chaucer, Gower, than, for example, Dionysius of Halicarnassus, Vincent of Beauvais, or Zonaras. The following passage from the late Dr. Furnivall's Introduction contains all that is really necessary, but I have added a little by way of supplement or explanation.

"Prof. T. Spencer Baynes has put in an eloquent plea for Ovid being its real source (see *Fraser's Mag.*, May, 1880, p. 629-637): 'The germ . . . was derived from Ovid . . . from the vivid dramatic sketch of the Tragedy which closes the second book of the *Fasti*.' The Professor has shown, I think, that Shakspeare no doubt got his 'golden threads' (l. 400) of Lucrece's hair, from Ovid's *flavique capilli*; that he may have taken his

'Haply that name of "chaste" unhaply set
This batelesse edge on his keene appetite'
(l. 8-9)

from Ovid's words that Sextus was pleased with Lucrece because she was not corruptible 'quod corrumpere non est'; that he may have taken (l. 677) Ovid's simile of the wolf and the lamb—a natural one to any poet—from Ovid, as, by the way, Chaucer (and Gower) did before him:—

'Ryght as a wolfe that fynt a lambe alone,
To whom shall she compleyne, or makë mone?'
(*Legende*, l. 1798-9)

and that Shakspeare may also have got from Ovid's—

'Quid, victor, gaudes? haec te victoria perdet.
Heu! quanto regnis nox stetit una tuis!'

'his repetition in various forms (see lines 717-721 and 693-714) . . . that the victory was a defeat, and would inevitably issue in Tarquin's destruction.'

"Though Prof. Baynes's strenuous arguing leaves one under the impression that he wants to make Ovid the only source of Shakspeare's *Lucrece*, yet his words, and his slight of Painter's *Palace of Pleasure* (p. 637), nowhere assert that claim. He maintains that Shakspeare did use Ovid.

I grant he did; and I firmly believe that he used Livy, or some other Latin historian too. For when we take with the poem, as we are bound to do, the admirably-stated prose 'Argument' set before it—Shakspeare's only long piece of non-dramatic prose—we see at once that Shakspeare has in that, details which Ovid did not give him. Neglecting the first lines about Tarquinius Superbus, and the general feeling that we are dealing with an Abstract of a (so-called) History, we find the statement that, on Lucrece's call, her father came 'accompanied with Junius Brutus,' and Collatine 'with Publius Valerius.' The latter is not mentioned by Ovid, who only says that the father and the husband both came to Lucrece—impliedly alone—and that when she had stabd herself, '*Brutus adest*,' Brutus is by. Livy and Painter both give the companions' names. Again, the first part of Shakspeare's statement that 'bearing the dead body to Rome' Brutus told the people 'of the vile deede,' is neither in Ovid, Livy, nor Painter. Chaucer may have been the source of this statement, as he—though professing to follow Ovid and Livy only—puts Lucrece's self-murder at Rome, (so does Gower,) and makes her carried through all the town on a bier, whereas Livy and Ovid both make her body shown in Ardea only. (Shakspeare can have got nothing from Lydgate's long list in his *Falles of Princes* (bk. II., ch. v., and III., v.), or from Valerius Maximus (*Fact. et Dict. Mem. Lib. VI. i. 1*), Diodorus Siculus or Dio Cassius (who each tell the story very shortly) or Dionysius Halicarnassensis, iv. 72, who tells it at great length. Both Diodorus and Dionysius make Sextus offer to marry Lucrece and turn her into a Queen.) Further, I think that Shakspeare's account of Sextus pressing Lucrece's breast with his hand,

His hand, as proud of such a dignitie
Smoaking with pride, marcht on to take his stand
On her bare breast, the heart of all her land;
Whose ranks of blew vains, as his hand did scale,
Left their round turrets destitute and pale,

is rather from Livy's *sinistraque manu mulieris pectore oppresso*, than Ovid's *positis urgentur pectora palmis*, which (with its context) implies that Sextus put his right hand (which held his sword), as well as his left on Lucrece's breasts."

Malone, who refers to the forms of the story mentioned by Furnivall, adds: "In 1558 was entered on the Stationers'

books, 'A *ballet* called The greivous complaint of Lucrece,' licensed to John Alde: and in 1569 was licensed to James Roberts, 'A ballad of the death of Lucryssia.' There was also a ballad of the legend of Lucrece, printed in 1576. Some of these, Mr. Warton thinks, probably suggested this story to our author." Those who are desirous of pursuing the subject will be helped by the long list of references in Æsterley's *Gesta Romanorum*, p. 734, where, however, no English work is named but Shakespeare's, and to three papers on Shakespeare's poem—*Shakespeare's Lucrece. Eine litterarhistorische Untersuchung*—which appeared in *Anglia*, Band xxii. pp. 1-32, 343-363, 393-455 (Halle, 1899), by Dr. Wilhelm Ewig, to which Mr. Sidney Lee refers in his Introduction. Mr. Lee notes that Shakespeare's reference to Brutus as a court fool may have its source in a novel of Bandello's—Furnivall had searched Bandello, and Belleforest's *Histoires Tragiques*, in vain—and that a sympathising handmaiden appears in the French tragedy of *Lucrece*, as in Shakespeare's poem.

In all forms of the story hitherto discovered, from Cicero's mere reference (*De Finibus*, v. 22) to the long narratives of Dionysius of Halicarnassus and Bandello, there are differences of colouring and detail due to the writer's knowledge or ignorance or to the character of his immediate purpose. Thus Valerius Maximus, whose *Memorabilia* might almost be translated "Tit-Bits," flippantly laments that Lucrece was less masculine in body than in mind, *cuius virilis animus maligno errore fortunæ muliebri corpus sortitus est*. St. Augustine (*De Civitate Dei*, i. 19) discusses her conduct as a case of conscience in connection with the reproaches levelled at Christian slaves because when obliged by their condition to submit to outrage they continued to live. The slaves, he thinks, are right, and Lucrece's death is rather a surrender to shame than a triumph of virtue—*non est pudicitiae caritas, sed pudoris infirmitas*. He appeals to Roman law, which does not permit the guilty to be slain uncondemned, and to Roman poetry (Virgil, *Æn.* vi. 434-436, and 438, 439), which represents suicides in the under-world as vainly desirous of returning to life; and he places those who praise Lucrece on the horns of this dilemma—she was an adulteress if her mind consented, and if not, a murderess: "*Si adultera, cur laudata, si pudica, cur occisa?*" The author of the story in the *Gesta Romanorum* (Latin text ed. Æsterley, 135; not in English) cites St. Augustine as his authority but shows no knowledge of his version. Tarquin

comes, as in Livy, with a sword in his right hand and places his left on Lucrece's breast, and Ovid's words, "hospes ut hostis," appear in the form "non ut hospes sed ut hostis," and again, in Lucrece's denunciation of Tarquin, as "hostis pro hospite," while "vestimenta viri alieni in lecto tuo" is from Livy, "vestimenta" being a blunder for "vestigia." The addition to the number of those present at Lucrece's death involves one anachronism at least—"patrem et maritum, fratres et imperatorem, nepotes et proconsules vocavit per litteras." This may possibly be an expansion of Eutropius, who says that Lucrece complained to her husband, father, and friends. Even Chaucer and Gower differ in what they omit or insert or add. Chaucer has the fine simile in which Tarquin's tumultuous memories of Lucrece are compared to the groundswell after a storm. Gower (*Confessio Amantis*, vii. 4752-5123) omits it, but anticipates Shakespeare in making Collatinus the subject of Tarquin's conversation with Lucrece on his arrival:

"And him, so as sche dar, opposeth
Hou it stod of hire housebonde.
And he tho dede hire understonde
With tales feigned in his wise,
Riht as he wolde himself devise,
Wherof he myhte hire herte glade,
That sche the betre chiere made,
When sche the glade wordes herde,
Hou that hire housebonde ferde."

On the other hand, Shakespeare does not follow Gower in attributing Sextus Tarquinius's crime to his brother "Arrons," and he writes "Collatium" for "Collatia" where Gower less incorrectly has "Collacea."

Gower, again, differs from Chaucer in making no mention of St. Augustine, though in his second and shorter narrative (*Confessio Amantis*, viii. 2632-2639) there is possibly an echo of *pudoris infirmitas* in the line,

"Bot deide only for drede of schame."

I have not thought it necessary to enter on the consideration of Shakespeare's scholarship. There was no English translation of the *Fasti*, or of Livy, unless we regard as English Bellenden's vigorous Scottish version of the first five books (1533). The knowledge required to read Ovid for the story, or even Livy, is very slight. Shakespeare probably had more than enough, and, if otherwise, might,

like Bacon, have availed himself of the greater learning of others. Painter's narrative is so like Livy's that I have given it instead, and indeed Shakespeare may have used it. As I do not know any translation of Ovid which sounds in the least like the original, I have preferred to print the Latin.

Ovid, *Fasti*, ii. 685–852

(Teubner ed., 1884)

Nunc mihi dicenda est regis fuga. traxit ab illa
Sextus ab extremo nomina mense dies.
Ultima Tarquinius Romanae gentis habebat
Regna, vir iniustus fortis ad arma tamen.

[Here follows the story of Gabii.]

Cingitur interea Romanis Ardea signis,
Et patitur lentas obsidione moras.
Dum vacat, et metuunt hostes committere pugnam,
Luditur in castris, otia miles agit.
Tarquinius iuvenis socios dapibusque meroque
Accipit. ex illis rege creatus ait:
“Dum nos difficilis pigro tenet Ardea bello,
Nec sinit ad patrios arma referre deos,
Ecquid in officio torus est socialis? et ecquid
Coniugibus nostris mutua cura sumus?”
Quisque suam laudat. studiis certamina crescunt,
Et fervent multo linguaque corque mero.
Surgit, cui dederat clarum Collatia nomen:
“Non opus est verbis, credite rebus!” ait.
“Nox superest. tollamur equis, Urbemque petamus!”
Dicta placent, frenis impediuntur equi.
Pertulerant dominos. regalia protinus illi
Tecta petunt: custos in fore nullus erat:
Ecce nurus regis fuis per colla coronis
Inveniunt posito pervigilare mero.
Inde cito passu petitur Lucretia: nebat,
Ante torum calathi lanaque mollis erat.
Lumen ad exiguum famulae data pensa trahebant:
Inter quas tenui sic ait ipsa sono:
“Mittenda est domino—nunc, nunc properate, puellae!—
Quamprimum nostra facta lacerna manu.
Quid tamen auditis? nam plura audire potestis:
Quantum de bello dicitur esse super?
Postmodo victa cades! melioribus, Ardea, restas!
Improba, quae nostros cogis abesse viros.

Sint tantum reduces! sed enim temerarius ille
Est meus, et stricto quolibet ense ruit.
Mens abit et morior, quotiens pugnantis imago
Me subit, et gelidum pectora frigus habet."
Desinit in lacrimas, intentaque fila remittit,
In gremio voltum deposuitque suum.
Hoc ipsum decuit: lacrimae decuere pudicae,
Et facies animo dignaque parque fuit.
"Pone metum, venio!" coniunx ait. illa revixit,
Deque viri collo dulce pependit onus.
Interea iuvenis furiatos regius ignis
Concipit, et caeco raptus amore furit.
Forma placet, niveusque color, flavique capilli,
Quique aderat nulla factus ab arte decor:
Verba placent et vox et quod corrumpere non est;
Quoque minor spes est, hoc magis ille cupit.
Iam dederat cantus lucis praenuntius ales,
Cum referunt iuvenes in sua castra pedem.
Carpitur attonitos absentis imagine sensus
Ille. recordanti plura magisque placent.
Sic sedit, sic culta fuit, sic stamina nevit,
Neglectae collo sic iacuere comae,
Hos habuit voltus, haec illi verba fuerunt,
Hic color, haec facies, hic decor oris erat.
Ut solet a magno fluctus languescere flatu,
Sed tamen a vento, qui fuit, unda tumet,
Sic quamvis aberat placitae praesentia formae,
Quem dederat praesens forma, manebat amor.
Ardet, et iniusti stimulis agitur amoris.
Comparat indigno vimque dolumque toro.
"Exitus in dubio est: audebimus ultima!" dixit,
"Viderit, audentes forsne deusne iuvet.
Cepimus audendo Gabios quoque." talia fatus
Ense latus cinxit, tergaque pressit equi.
Accipit aerata iuvenem Collatia porta,
Condere iam voltus sole parante suos.
Hostis, ut hospes, init penetralia Collatina:
Comiter excipitur; sanguine iunctus erat.
Quantum animis erroris inest! parat inscia rerum
Infelix epulas hostibus illa suis.
Functus erat dapibus: poscunt sua tempora somnum;
Nox erat et tota lumina nulla domo.
Surgit et auratum vagina liberat ensem,
Et venit in thalamos, nupta pudica, tuos.
Utque torum pressit, "ferrum, Lucretia mecum est!
Natus" ait "regis Tarquiniusque loquor."

Illa nihil: neque enim vocem viresque loquendi,
Aut aliquid toto pectore mentis habet.
Sed tremit, ut quondam stabulis deprensa relictis
Parva sub infesto cum iacet agna lupo.
Quid faciat? pugnet? vincetur femina pugnans.
Clamet? at in dextra, qui vetet, ensis erat.
Effugiat? positis urguntur pectora palmis,
Tunc primum externa pectora tacta manu.
Instat amans hostis precibus pretioque minisque:
Nec prece, nec pretio, nec movet illa minis.
"Nil agis! eripiam" dixit "per crimina vitam:
Falsus adulterii testis adulter ero:
Interimam famulum, cum quo deprensa fereris."
Succubuit famae victa puella metu.
Quid, victor, gaudes? haec te victoria perdet.
Heu quanto regnis nox stetit una tuis!
Iamque erat orta dies. passis stetit illa capillis,
Ut solet ad nati mater itura rogam:
Grandaevumque patrem fido cum coniuge castris
Evocat. et posita venit uterque mora.
Utque vident habitum, quae luctus causa, requirunt,
Cui paret exequias, quove sit icta malo?
Illa diu reticet, pudibundaque celat amictu
Ora: fluunt lacrimae more perennis aquae.
Hinc pater, hinc coniunx lacrimas solantur, et orant,
Indicet, et caeco flentque paventque metu.
Ter conata loqui ter destitit: ausaque quarto,
Non oculos ideo sustulit illa suos.
"Hoc quoque Tarquinio debebimus? eloquar," inquit,
"Eloquar infelix dedecus ipsa meum?"
Quaeque potest, narrat. restabant ultima: flevit,
Et matronales erubere genae.
Dant veniam facto genitor coniunxque coactae:
"Quam" dixit "veniam vos datis, ipsa nego."
Nec mora, celato fixit sua pectora ferro,
Et cadit in patrios sanguinolenta pedes.
Tunc quoque, iam moriens, ne non procumbat honeste,
Respicit. haec etiam cura cadentis erat.
Ecce super corpus, communia damna gementes,
Obliti decoris, virque paterque iacent.
Brutus adest, tandemque animo sua nomina fallit,
Fixaque semianimi corpore tela rapit,
Stillantemque tenens generoso sanguine cultrum
Edidit impavidos ore minante sonos:
"Per tibi ego hunc iuro fortem castumque cruorem,
Perque tuos manes, qui mihi numen erunt,

Tarquinium profuga poenas cum stirpe daturum.
 Iam satis est virtus dissimulata diu."
 Illa iacens ad verba oculos sine lumine movit,
 Visaque concussa dicta probare coma.
 Fertur in exequias animi matrona virilis
 Et secum lacrimas invidiamque trahit.
 Volnus inane patet. Brutus clamore Quirites
 Concitat, et regis facta nefanda refert.
 Tarquinius cum prole fugit. capit annua consul
 lura: dies regnis illa suprema fuit.

Chaucer, *The Legende of Good Women*, ll. 1680-1885

Incipit Legenda Lucrecie, Rome, Martiris

Now mote I sayne the exilynge of kynges
 Of Romé, for here horrible doynges;
 Of the lasté kyng Tarquinius
 As sayth Ovyde, and Titus Lyvius.
 But for that causé tell I nat this story,
 But for to preyse, and drawen to memory
 The verray wife, the verray trewe Lucesse,
 That for hir wifehode and hir stedfastnesse,
 Nat only that these payens hir commende,
 But he that y-clepéd is in oure legende
 The grete Austyne hath grete compassyoun
 Of this Lucesse that starf at Romé toun.
 And in what wise I wol but shortly trete,
 And of this thyng I touché but the grete.

Whan Ardea besegéd was aboute
 With Romaines, that full sterné were and stoute,
 Ful longé lay the sege, and lytel wroghte,
 So that they were halfe ydel, as hem thoghte.
 And in his pley Tarquinius the yonge
 Gan for to jape, for he was lyghte of tonge,
 And saydé that hyt was an ydel lyfe,
 No man dide there no moré than his wife.
 "And lat us speke of wivés that is best;
 Preise every man his owné, as him lest,
 And with oure speché let us ease oure herte."

A knyght, that highté Colatyne, up sterte,
 And saydé thus: "Nay, for hit is no nede
 To trowen on the worde, but on the dede.
 I have a wife," quod he, "that as I trowe
 Is holden good of al that ever hir knowe.
 Go we to Rome, to nyght, and we shul se."
 Tarquinius answerde, "That lyketh me."

To Romé be they come, and faste hem dighte
To Colatynés house, and doun they lyghte,
Tarquinius, and eke this Colatyne.

The housbonde knewe the estres wel and fyne,
And ful prevely into the house they goon,
For at the gaté porter was ther noon:
And at the chambre doré they abyde.
This noble wyfe sat by hir beddys syde
Disshevele, for no malice she ne thoghte,
And softé wolfe saith our boke that she wroghte,
To kepen hir fro slouthe and ydilnesse;
And bad hir servauntes doon hir besynesse;
And axeth hem, "What tydynges heren ye?
How sayne men of the sege? how shal it be?
God wolde the wallés weren falle adoun!
Myn housbonde is to longe out of this toun,
For which the dredé doth me so to smerte;
Ryght as a swerde hyt styngeth to myn herte,
Whan I thenke on the sege, or of that place.
God save my lorde, I pray him for his grace!"

And therwithal ful tendirly she wepe,
And of hir werke she toke no moré kepe,
But mekély she let hir eyen falle,
And thilké semblant sat hir wel withalle.
And eke the teerés ful of honeste
Embelysshéd hire wifely chastitee.
Hire countenance is to her herté digne,
For they accordeden in dede and signe.
And with that worde hir husbonde Colatyne,
Or she of him was ware, come stertyng ynne,
And sayéde, "Drede the noght, for I am here!"
And she anon up roos, with blysfyl chere,
And kyssed hym, as of wyvés is the wone.

Tarquinius, this prowde kyngés sone,
Conceyvéd hath hir beaute and hir chere,
Hir yelow heer, hir shap, and hire manere,
Hir hewe, hir wordés that she hath compleyned,
And by no craft hire beaute was not feyned;
And kaughté to this lady suche desire,
That in his herté brent as any fire
So wodely that his witté was forgeten,
For wel thoghte he she shuldé nat be geten.
And ay the more that he was in dispaire,
The more he covetyth, and thought hir faire;
His blyndé lust was al his covetynge.

On morwe, whan the bryd began to synge,

Unto the sege he cometh ful pryvely,
 And by himselfe he walketh sobrelly,
 The ymage of hir recordyng alwey newe:
 "Thus lay hir heer, and thus fressh was hir hewe;
 Thus sate, thus spake, thus spanne, this was hir chere;
 Thus faire she was, and thys was hir manere."
 Al this conceyte his herte hath new y-take,
 And as the see, with tempeste al to-shake,
 That after, whan the storm is al ago,
 Yet wol the watir quappe a day or two,
 Ryght so, thogh that hir formé were absent,
 The plesaunce of hir formé was present.

But nathéles, nat plesaunce, but delyte,
 Or an unryghtful talent with dispite,—
 "For maugree hir, she shal my lemman be:
 Happe helpeth hardy man alway," quod he,
 "What endé that I make, hit shal be so!"
 And gyrt him with his swerde, and gan to go,
 And forth he rid til he to Rome is come,
 And al alone his way there hath he nome
 Unto the hous of Colatyne ful ryght.

Doun was the sonne, and day hath lost his lyght
 And inne he come, unto a prevy halke,
 And in the nyght ful thefely gan he stalke,
 Whan every wyght was to his resté broght,
 Ne no wyghte had of tresoun suche a thoght.
 Whether by wyndow, or by other gynne,
 With swerde y-drawe, shortly he cometh ynne
 There as she lay, thys noble wyfe Lucesse,
 And as she woke hir bed she felté presse.
 "What best is that," quod she, "that weyeth thus?"
 "I am the kyngés sone, Tarquinius,"
 Quod he, "but and thow crye, or noyse make,
 Or if thou any creäture awake,
 Be thilké God that formede man on lyve,
 This swerd thurghout thyn herté shal I ryve."
 And therwithal unto hir throte he sterte,
 And sette the swerde al sharpe unto hir herte.

No word she spake, she hath no myght therto;
 What shal she sayne? hir witte is al ago!
 Ryght as a wolfe that fynt a lomb alone,
 To whom shal she compleyne or maké mone?
 What! shal she fyghté with an hardy knyghte?
 Wel woté men a woman hath no myghte.
 What! shal she crye, or how shal she asterte
 That hath hir by the throte, with swerde at herte?

She axeth grace, and seyde al that she kan.
 "Ne wolt thou nat?" quod tho this cruelle man,
 "As wisly Jupiter my soulé save,
 As I shal in the stable slay thy knave,
 And lay him in thy bed, and lowdé crye,
 That I the fynde in suche avowtrye;
 And thus thou shalt be ded, and also lese
 Thy namé, for thou shalt non othir chese."

Thise Romaynes wyfés loveden so hir namé
 At thilké tyme, and dredde so the shame,
 That, what for fere of sklaundre, and drede of dethe,
 She lost attones bothé wytte and brethe;
 And in a swowgh she lay, and woxe so ded,
 Men myghten smyten of hir arme or hed,
 She feleth nothinge, neither foule ne feyre.

Tarquinius, thou art a kyngés eyre,
 And sholdest, as by lynage and by ryght,
 Doon as a lorde and as a verray knyght;
 Why hastow doon dispite to chevalrye?
 Why hastow doon thys lady vylanye?
 Allas, of the thys was a vilenous dede!

But now to the purpose; in the story I rede
 Whan he was goon and this myschaunce is falle,
 Thys lady sent aftir hir frendés alle,
 Fader, moder, housbonde, all, y-fere,
 And al dysshevelee with hir heeré clere,
 In habyte suche as wymmen usede tho
 Unto the buryinge of hir frendés go
 She sytte in hallé with a sorowful syghte.
 Hir frendes axen what hir aylen myghte,
 And who was dede, and she sytte aye wepynge.
 A worde for shame ne may she forthe out brynge,
 Ne upon hem she dursté nat beholde,
 But atté laste of Tarquyny she hem tolde
 This rewful case, and al thys thing horryble.

The wo to telle hyt were an impossible
 That she and al hir frendés made attones.
 Al haddé folkés hertys ben of stones,
 Hyt myght have makéd hem upon hir rewe,
 Hire herté was so wyfely and so trewe,
 She sayde that for hir gylt, ne for hir blame,
 Hir housbonde shulde nat have the foulé name,
 That noldé she nat suffren by no wey.
 And they answerdé alle upon hir fey,
 That they foryaf hyt hyr, for hyt was ryght;
 Hyt was no gilt; hit lay not in hir myght,

And seyden hire ensamples many oon.
 But al for noght, for thus she seyde anoon :
 "Be as be may," quod she, "of foryifynge;
 I wol not have no foryift for nothinge."
 But pryvely she kaughté forth a knyfe,
 And therwithal she rafte hir-selfe hir lyfe;
 And as she felle adoun she kaste hire loke,
 And of hir clothés yet she hedé toke;
 For in hir fallynge yet she haddé care,
 Lest that hir fete or suché thyng lay bare,
 So wel she lovéde clenness, and eke trouthe!

Of hir had al the toun of Romé routhe,
 And Brutus by hir chasté bloode hath swore,
 That Tarquyn shulde y-banysshed be therfore,
 And al his kynne; and let the peple calle,
 And openly the tale he told hem alle;
 And openly let cary her on a bere
 Through al the toun, that men may see and here
 The horryblé dede of hir oppressioun.

Ne never was ther kyng in Romé toun
 Syn thilké day; and she was holden there
 A seynt, and ever hir day y-halwéd dere,
 As in hire lawe. And thus endeth Lucesse
 The noble wyfe, as Titus beryth wittnesse.

I telle hyt, for she was of love so trewe,
 Ne in hir wille she chaungéde for no newe;
 And for the stable herté, sadde and kynde,
 That in these wymmen men may al day fynde;
 Ther as they kaste hire herté, there it dwelleth.
 For wel I wot that Criste himselfe telleth,
 That in Israel, as wyde as is the londe,
 Nat so grete feythe in al that londe he fonde,
 As in a woman; and this is no lye.
 And as for men, loketh which tirannye
 They doon al day,—assay them whoso lyst,
 The trewest is ful brotil for to triste.

Painter's Palace of Pleasure (ed. Jacobs, 1890), vol. i. pp. 22–25

The Second Novell

*Sextus Tarquinius ravished Lucrece. And she bewayling
 the losse of her chastitie, killed her selfe*

Great preparation was made by the Romaines, against a
 people called Rutuli, who had a citie named Ardea, excelling
 in wealth and riches which was the cause that the Romaine

king, being exhausted and quite voyde of money, by reason of his sumptuous buildinges, made warres uppon that countrie. In the time of the siege of that citie the yonge Romaine gentlemen banqueted one another, amonges whom there was one called Collatinus Tarquinius, the sonne of Egerius. And by chaunce they entred in communication of their wives, every one praysing his several spouse. At length the talke began to grow hot, wherupon Collatinus said that words were vaine. For within few houres it might be tried, how much his wife Lucretia did excel the rest, wherefore (quoth he) if there be any livelihood in you, let us take our horse, to prove which of our wives doth surmount.

Wheruppon they roode to Rome in post. At their comming they found the kinges daughters, sportinge themselves with sondrye pastimes: From thence they went to the house of Collatinus, where they founde Lucrece, not as the other before named, spending time in idlenes, but late in the night occupied and busie amonges her maydes in the middes of her house spinning of woll. The victory and prayse wherof was given to Lucretia, who when she saw her husband, gentlie and lovinglie intertained him, and curteouslye badde the Tarquinians welcome. Immediately Sextus Tarquinius the sonne of Tarquinius Superbus, (that time the Romaine king) was incensed wyth a libidinous desire, to construpate and defloure Lucrece. When the yonge gentlemen had bestowed that night pleasantly with their wives, they retourned to the Campe. Not long after Sextus Tarquinius with one man retourned to Collatia unknown to Collatinus, and ignorant to Lucrece and the rest of her houshold, for what purpose he came. Who being well intertayned, after supper was conveighed to his chamber. Tarquinius burninge with the love of Lucrece, after he perceived the houshold to be at reste, and all thinges in quiet, with his naked sworde in his hande, wente to Lucrece being a sleepe, and keeping her downe with his lefte hande, saide: "Hold thy peace Lucrece, I am Sextus Tarquinius, my sworde is in my hand, if thou crie, I will kill thee." The gentlewoman sore afrayed, being newly awaked oute of her sleepe, and seeing imminent death, could not tell what to do. Then Tarquinius confessed his love, and began to intreate her, and therewithall used sundry minacing wordes, by all meanes attempting to make her quiet: when he saw her obstinate, and that she would not yelde to his request, notwithstanding his cruell threatens, he added shameful and villanous speach, saying: That he would kill her, and when she was slaine, he woulde also kill his slave, and place him

by her, that it might be reported howe she was slaine being taken in adulterie. She vanquished with his terrible and infamous threate, his fleshlye and licentious enterprice overcame the puritie of her chaste and honest hart, which done he departed. Then Lucrece sent a post to Rome to her father, and an other to Ardea to her husbände, requiringe them that they would make speede to come unto her, with certaine of their trustie frendes, for that a cruell facte was chaunced. Then Sp. Lucretius with P. Valerius the sonne of Volesius, made hast to Lucrece: where they founde her sitting, very pensive and sadde in her chamber. So sone as she saw them she began pitiously to weepe. Then her husband asked her whether all thinges were well, unto whom she sayde these wordes.

“No dere husbände, for what can be well or safe unto a woman, when she hath lost her chastitie? Alas Collatine, the steppes of an other man, be now fixed in thy bed. But it is my bodye onely that is violated, my minde God knoweth is giltles, whereof my death shalbe witnesse. But if you be men give me your handes and trouth, that the adulterer may not escape unrevenge. It is Sextus Tarquinius whoe being an enemye, in steede of a frende, the other night came unto mee, armed with his sword in his hand, and by violence caried away from me (the Goddes know) a woful joy.”

Then every one of them gave her their faith, and comforted the pensive and languishing lady, imputing the offence to the authour and doer of the same, affirming that her bodye was polluted, and not her minde, and where consent was not, there the crime was absente. Whereunto shee added: “I praye you consider with your selves, what punishment is due for the malefactour. As for my part, though I cleare my selfe of the offence, my body shall feelee the punishment: for no unchast or ill woman, shall hereafter impute no dishonest act to Lucrece.” Then she drewe out a knife, which she had hidden secretely, under her kirtle, and stabbed her selfe to the harte. Which done, she fell downe grovelinge uppon her wound and died. Whereupon her father and husband made great lamentation, and as they were bewayling the death of Lucrece, Brutus plucked the knife oute of the wound, which gushed out with aboundance of bloude, and holding it up said: “I sweare by the chast bloud of this body here dead, and I take you the immortall Gods to witnes, that I will drive and extirpate oute of this Citie, both L. Tarquinius Superbus, and his wicked wife, with all the race of his children and progenie, so that none of them, ne yet any others shall raigne anye longer in Rome.” Then he delivered

the knife to Collatinus, Lucretius and Valerius, who marveyled at the strangenesse of his words : and from whence he should conceive that determination. They all swore that othe. And followed Brutus, as their captaine, in his conceived purpose. The body of Lucrece was brought into the market place, where the people wondred at the vilenesse of that facte, every man complayning uppon the mischiefe of that facinorous rape, committed by Tarquinius. Whereupon Brutus perswaded the Romaines, that they should cease from teares and other childishe lamentacions, and to take weapons in their handes, to shew themselves like men.

Then the lustiest and most desperate persons within the citie, made themselves prest and readie, to attempte any enterprise : and after a garrison was placed and bestowed at Collatia, diligent watche and ward was kept at the gates of the Citie, to the intent that the kinge should have no advertisement of that sturre. The rest of the souldiours followed Brutus to Rome.

When he was come thither, the armed multitude did beate a marveilous feare throughout the whole Citie : but yet because they sawe the chiefeste personages goe before, they thought that the same enterprise was [not] taken in vaine. Wherefore the people out of all places of the citie ranne into the market place. Where Brutus complained of the abhominable Rape of Lucrece, committed by Sextus Tarquinius. And thereunto he added the pride and insolent behaviour of the king, the miserie and drudgerie of the people, and howe they, which in time paste were victours and Conquerours, were made of men of warre, Artificers, and Labourers. He remembred also the infamous murder of Servius Tullius their late kinge. These and such like he called to the peoples remembraunce, whereby they abrogated and deposed Tarquinius, banishing him, his wife, and children. Then he levied an army of chosen and piked men, and marched to the Campe at Ardea, committing the governemente of the Citie to Lucretius, who before was by the king appointed Lieutenant. Tullia in the time of this hurlie burlie, fledde from her house, all the people cursing and crying vengeance upon her. Newes brought into the campe of these eventes, the king with great feare retourned to Rome, to repressse those tumultes, and Brutus hearinge of his approche, marched another waye, because hee woulde not meete him. When Tarquinius was come to Rome, the gates were shutte against him, and he himselfe commaunded to avoide into exile. The campe received Brutus with great joye and triumphe, for that he had delivered the citie of such a tyraunte. Then

Tarquinius with his children fledde to Caere, a Citie of the Hetrurians. And as Sextus Tarquinius was going, he was slaine by those that premeditated revengemente, of old murder and injuries by him done to their predecessours. This L. Tarquinius Superbus raigned xxv yeares. The raigne of the kinges from the first foundation of the citie continued CCxliiii. yeares. After which governmente two Consuls were appointed, for the order and administration of the Citie. And for that yeare L. Junius Brutus, and L. Tarquinius Collatinus.

III

THE PASSIONATE PILGRIM

The Passionate Pilgrim was not entered in the Stationers' Register. It was published in 1599 with this title-page:

The | Passionate | Pilgrime. | By W. Shakespeare. |
[Device] At London | Printed for W. Jaggard, and are |
to be sold by W. Leake, at the Grey- | hound in Paules
Churchyard. | 1599.

A second title-page precedes the verses, "It was a Lording's daughter," viz.,

Sonnets | To sundry notes of Musicke. | [Device] At
London | Printed for W. Jaggard, and are | to be sold by
W. Leake, at the Grey- | hound in Paules Churchyard |
1599.

The text is printed only on the right side of the page, to the end of XX. 12, but on both sides from "A belt of straw and ivy buds" onward. There are said to have been three editions, but of the second no copy exists, and the date is unknown. There are two copies extant of the first and two of the third, that of 1612. The volume is a small 8vo, though sometimes for convenience cited as Q 1.

The issue of a second edition of unknown date is inferred from the title-page of that of 1612:

*THE | PASSIONATE | PILGRIME | or | Certaine Amorous
Sonnets | betweene Venus and Adonis | newly corrected
and aug- | mented | By W. Shakespere | The third Edition.
| Whereunto is newly ad | ded two Love-Epistles, the
first | from Paris to Hellen, and Hellens answere backe
| againe to Paris | Printed for W. Jaggard. | 1612. |*

In 1640 appeared:

*POEMS | written | by | Wil. Shake-speare | Gent. [Device]
Printed at London by Tho. Cotes, and are | to be sold
by John Benson, dwelling in | St. Dunstons Church-yard.*

This volume was reproduced in 1885 by Alfred Russel Smith. It contains Shakespeare's Sonnets in a new order, singly or in twos or threes, and scattered among them the poems of the 1612 edition of *The Passionate Pilgrim* with certain others.

Two of these, viz. "Take O take those lips away," from *Measure for Measure*, with the additional stanza found in Fletcher's *Bloody Brother*, v. ii., and the *Phoenix and the Turtle*, from the appendix to Chester's *Love's Martyr*, were inserted by Malone in his edition of 1780, when he left out the first two sonnets, giving, however, the first in a note on Sonnet cxxxviii. With the alliterative title, Professor Dowden, in his Introduction to Griggs's Facsimile, compares the titles of previous collections, "Paradyse of Daynty Devises," "Arbour of Amorous Devises," "Gorgeous Gallery of Gallant Inventions," and cites in explanation of its meaning, "Pilgrim-lover or Palmer-lover," the description of a passionate pilgrim in Greene's *Never Too Late*, 1590 (Grosart, viii. 14, 15):

"Downe the valley gan he tracke,
Bagge and bottle at his backe,
In a surcoate all of gray,
Such weare Palmers on the way, . . .
Such a Palmer nere was seene,
Lesse love himselfe had Palmer been.
Yet for all he was so quaint
Sorrow did his visage taint. . . .
And yet his feare by his sight,
Ended in a strange delight.
That his passions did approve,
Weedes and sorrow were for love."

The edition of 1599 contains twenty poems, now usually printed as twenty-one by giving an independent existence to the last three stanzas of XIV. As regards the contents of the volume, the differences of quality, uncertainties of text, and doubts as to authorship may be explained by the circumstances of the time. There were no public recitations, as in ancient Rome; no journals or newspapers, as now, with casual wards for the accommodation of vagrant rimes. The only outlet for an Elizabethan writer, short of actual publication, was by way of leakage and percolation through his immediate circle. The gift or loan of a MS., permission or encouragement to copy, were a poet's arms against oblivion. This led to the making of collections—scrap-book fashion—which sometimes found their way into the hands of piratical publishers. Even literary gleaners were employed to collect materials, and printed books rifled. Authors had no copyright; they might, if so disposed, make a Star-chamber matter of their wrongs, but mere protests seem to have had little effect.

Two examples of such protests must suffice. I take the first from Grosart's Memorial-Introduction to Nicholas Breton's works (vol. i. xxv *a*) in the Chertsey Worthies' Library:

"In an epistle 'To the Gentlemen students and Scholars of Oxforde,' dated 12th April 1592, in the 'Pilgrimage' [to Paradise], is this notice:—'Gentlemen there hath beene of late printed in London by one Richarde Ioanes, a printer, a booke of english verses, entituled Bretons bower of delights: I protest it was donne altogether without my consent or knowledge, and many things of other mens mingled with a few of mine, for except Amoris Lachrimae: an epitaph upon Sir Phillip Sydney, and one or two other toies, which I know not how he unhappily came by, I have no part of any of the[m]: and so I beseech yee assuredly beleeeve."

The second is quoted by Professor Dowden in his Introduction to *The Passionate Pilgrim*, and given here with his explanations in parentheses. Heywood is complaining (in a postscript to his *Apologie for Actors*, 1612) of the insertion of two of his poems without his authority in the edition of 1612:

"Here likewise I must necessarily insert a manifest injury done to me in that worke [*i.e.* "my booke of *Britaines Troy*"] by taking the two Epistles of *Paris to Helen*, and *Helen to Paris*, and printing them in a lesse volume, under the name of another [*i.e.* the name of Shakspeare], which may put the world in an opinion I might steale them from him, and hee to doe himselfe right, hath since published them in his owne name: [Heywood means, that the world might think that in *The Passionate Pilgrim* of 1612, Shakspeare was reclaiming property stolen from him by Heywood in his *Britaines Troy*] but as I must acknowledge my lines not worthy his patronage [*i.e.* Shakspeare's patronage] under whom he [*i.e.* Jaggard] hath published them, so the Author [*i.e.* Shakspeare] I know much offended with M. Jaggard that (altogether unknowne to him) presumed to make so bold with his name."

It may have been in consequence of this protest that Jaggard cancelled the offending title-page and replaced it by a new one omitting Shakespeare's name. Both title-pages were by mistake inserted in Malone's copy.

It should be added that in *Shakespeare Folios and Quartos*, by Alfred W. Pollard (1909), it is shown that authors were not quite so helpless as has been generally supposed.

The following remarks on the authorship of the poems contained in *The Passionate Pilgrim* are to a great extent taken from Professor Dowden's Introduction to Griggs's Facsimile already mentioned.

I. Probably an earlier form of Sonnet cxxxviii. It is less coherent, and, as Professor Dowden has shown, line 4, "Unskilful in the world's false forgeries," is ambiguous: it might mean "unable to deceive," whereas the sense needed is "easy to deceive," and this is given by "Unlearned in the world's false subtleties." We do not know when the poem was written. If it was one of Shakespeare's "sugred Sonnets among his private friends," it cannot have been later than 1598; but the word "sonnet" was of somewhat indeterminate meaning, as may be seen from its use on the second title-page of *The Passionate Pilgrim*, and from a remark of Gascoigne's in his *Certain Notes of Instruction*: "Some think that all Poemes (being short) may be called Sonets." On the other hand, line 6, "Although I know my years be past the best," does not necessarily exclude a comparatively early date; for Shakespeare may have thought with Herrick that "That age is best which is the first, When youth and blood are warmer."

II. This is Sonnet cxliv., with a few different readings. Its publication here shows, says Professor Dowden, that by the year 1599 the crisis in the history of Shakespeare's friendship with the unknown "Will" had already occurred. If "fair," line 8, and "to me," line 11, are not merely errors of transcription, the form in the *Sonnets* is probably later; for "foul pride" is a better contrast to "his purity," and is both in keeping with "colour'd ill," line 4, and more applicable to "the Dark Lady," see Sonnet cxxvii., "In the old age black was not counted fair"; and "both from me," *i.e.* far from me, contrasts with "both to each friend," and explains "I guess" in the next line.

III. Longaville's sonnet to Maria in *Love's Labour's Lost*, IV. iii. 58-71. It loses by being withdrawn from its context, for the words "Vows for thee broke" refer to the oath sworn by Navarre's courtiers to spend three years in monastical study.

IV. The treatment of the question of Shakespeare's authorship of IV., VI., IX. has ranged from confident acceptance to stern rejection. Malone found in the title-page of ed. 1612 confirmation of his theory that "several of the sonnets in this collection seem to have been essays of the authour when he first conceived the notion of writing a poem on the subject of Venus and Adonis, and before the scheme of his work was completely adjusted. Many of these little pieces

bear the strongest mark of the hand of Shakespeare." Professor Dowden writes: "I think there can be little doubt that IV., VI., and (I add more doubtfully) IX. come from the same hand. Nothing in any one of the three sonnets forbids the idea of Shakspeare's authorship; rather, it seems to me they have a Shaksperian air about them. At the same time there is nothing which conclusively proves them to be by Shakspeare"; and Mr. Sidney Lee: "The poetic temper and phraseology of Jaggard's four poems about Venus and Adonis [IV., VI., IX., XI.] sufficiently refute the pretensions to Shaksperian authorship which Jaggard, with Leake's connivance, made in their behalf. All of them embody reminiscences of Shakespeare's narrative poem, but none show any trace of his workmanship." If Bartholemew Griffin, who wrote XI., wrote also IV., VI., and IX., and he was certainly capable of writing the last, he may have been unwilling to own them on other than literary grounds. But, as Professor Dowden points out, "we have some slight ground for the assumption" that Shakespeare wrote IV. and VI. in the resemblance between these sonnets and a passage in *The Taming of the Shrew* (Induction, ii. 51-53) as he revised it:

"Dost thou love pictures? we will fetch thee straight
Adonis painted by a running brook,
And Cytherea all in sedges hid."

The brook and the name "Cytherea" are common to IV., VI., and the passage above, but do not occur in IX., or XI., or the unrevised play, *The Taming of a Shrew*. On the other hand, "the brakes" and the "queen of love" are found both in IX. and in *Venus and Adonis*. The fact noticed by Mr. Sidney Lee that "the episode of Adonis bathing, with which the second of these sonnets [viz. VI.] deals, is unnoticed in Shakespeare's poem," is sufficiently accounted for by the ostentatious presence of Venus: in the picture, she was hid in sedges, and in the sonnet, revealed too late. There is perhaps also a little exaggeration in saying that "the boyish modesty of Adonis is largely Shakespeare's original interpretation of the classical fable."

Shakespeare, as Malone has shown, was anticipated by Greene, in "this conceited ditty" (Grosart, viii. 75):

"Sweet Adon darst not glaunce thine eye
N'oseres vous, mon bel amy,
Upon thy Venus that must die,
Ie vous en prie, pitie me
N'oseres vous, mon bel, mon bel,
N'oseres vous, mon bel amy.

See how sad thy Venus lies, . . .
 Love in heart and tears in eyes, . . .
 All thy beauties sting my heart, . . .
 I must die through Cupids dart,
 Wilt thou let thy Venus die, . . .
 Adon were unkinde say I" . . .

and practically by Marlowe, who imputes indifference if not modesty (*Hero and Leander*, ll. 11-14):

"Her wide sleeves green, and border'd with a grove,
 Where Venus in her naked glory strove
 To please the careless and disdainful eyes
 Of proud Adonis, that before her lies."

V. Biron's sonnet, in alexandrines, to Rosaline, in *Love's Labour's Lost*, IV.ii. 108-122. The play was published, "newly corrected and augmented by W. Shakespeare," in 1598. In the same year the name occurs in Meres's list, and in Tofte's poem, *Alba, or the Month's Mind of a Melancholy Lover*: "*Love's Labour Lost* I once did see a play Y-cleped so," etc. Tofte's reference may be to an earlier version, and our sonnet may have been jotted down by some one in the audience. This would account for the minor differences in the text, and even for the corruption in line 13, an evident blunder.

VI. See IV. *ante*. Malone gives Vincent Bourne's translation into Latin Elegiacs, which omits lines 11, 12, in favour of a neat reference in the last couplet to Venus as sea-born. Professor Dowden says: "If IV., VI., and IX. belong to one and the same group of sonnets, the order, it seems, must be—VI. Noon of the first day; Cytherea waiting beside the brook for the arrival of Adonis; and the escape of Adonis by plunging into the water. IV. Cytherea caressing Adonis beside the brook. IX. The following morning, Cytherea meeting Adonis as he goes to the boar-hunt. Thus the treatment of time corresponds precisely with that of *Venus and Adonis*, which includes two days, from noon of the first day until the death of Adonis on the following morning."

On the supposition that we have a first sketch of the poem in a sonnet-sequence, I would suggest that the incident of the bathing, afterwards rejected, took place before the opening of the poem and, *a fortiori*, before noon; for Venus and Adonis began their conversation in the shade, and the mid-day heat came later; see lines 176-178.

For a suggestion that the sonnets, the passage in *The Taming of the Shrew*, and even the poem, may have a common origin in *Faerie Queene*, III. i. 34-38, where are the allurements and warnings of Venus, the bathing, the boar-hunt, and the death and metamorphosis of Adonis, see the close of the Introduction to *Venus and Adonis*, ante.

VII. Not found elsewhere; author unknown. In the Introduction to the Leopold Shakspeare, p. xxxvi, Furnivall says: "No. 7 goes so well with No. 1, that though I see nothing distinctively Shakspeare's in it, I suppose it may be his." Professor Dowden's opinion is much the same, "I dare not venture to say this is not Shakspeare's, but I see nothing characteristically Shaksperian in it"; and he points out that the description of the "lily pale with damask die" can hardly be understood of Shakespeare's dark mistress.

VIII. By Richard Barnfield. This and No. XXI., "As it fell upon a day," had appeared in *Poems, in divers Humors*, the last section of a volume published, in 1598, by William Jaggard's brother John, and containing three other sections in verse, *The Encomion of Lady Pecunia*, *The Complaint of Poetrie for the death of Liberalitie*, and *Conscience and Covetousness*. The volume seems to have been originally two; the Cambridge Editors state on the authority of Mr. Henry Bradshaw that the collection of poems which begins with "The Complaint," though bound with "The Encomion," has a distinct title and separate signatures. The sonnet was addressed by Barnfield "To his friend Maister R. L. in praise of Musique and Poetrie." R. L. has been identified as Richard Linche, author of *Diella*, published in 1596, and reprinted by Arber in *An English Garner*. Barnfield's praise of Spenser, lines 7, 8, is repeated in his *Remembrance of some English Poets*:

"Live Spenser ever, in thy Fairy Queene
Whose like (for deepe Conceit) was never seene";

and he was evidently proud of having written in his *Cynthia* (1595) "the first imitation of the verse of that excellent Poet Maister Spenser in his Fayrie Queene." In the last line, "One knight loves both," the reference is believed to be to Sir George Carey, second Baron Hunsdon, who has been commended for dissuading an attorney from settling in the Isle of Wight, by causing bells to be fitted to his legs and a pound of candles to be attached and lighted behind him. A surer token of his interest in good music is the fact that

Dowland dedicated to him his "first book of Songes and Ayres" in 1597. Spenser had already (1590) dedicated *Muiopotmos* to his wife, Elizabeth, second daughter of Sir John Spencer of Althorpe. Proof that Barnfield was the author of VIII. and XXI. is given in the Introductions to Grosart's edition of his poems (Roxburgh Club, 1876), and Arber's reprint (English Scholar's Library, 1882).

IX. Author unknown; found only here. See IV. and VI. *ante*.

X. Author unknown; found only here. Malone supposed it "to have been intended for a dirge to be sung by Venus on the death of Adonis." Boswell replies: "This note shows how the clearest head may be led away by a favourite hypothesis. Unless the poet had completely altered the whole subject of his poem on Venus and Adonis, which is principally occupied by the entreaties of the goddess to the insensible swain, how could she be represented as saying, 'I craved nothing of thee still.' The greater part of it is employed in describing her craving." Professor Dowden agrees with Boswell: "The image of the falling plum occurs in another connexion in *Venus and Adonis*, l. 527. I am not disposed to accept Malone's suggestion. The hunter-boy, Adonis, had no 'discontent' to leave. Testamentary language appears several times in Shakspeare, according to our notions, curiously out of place, but few expressions could be odder than the words of this poem if addressed by Venus to Adonis:

'I weep for thee, and yet no cause I have;
For why? Thou left'st me nothing in thy will.'

The intrusion of the cynical touch that none but legatees should weep, though introduced only to be effaced, comes ill from Venus. I think the lines read with most point if we regard them as an elegy for a melancholy youth or maiden lately dead. And it seems quite possible that they may have been written by Shakspeare."

XI. By Bartholemew Griffin, the third poem in *Fidessa, more chaste than kind*, a collection of sixty-two sonnets (1596). To Grosart's arguments in favour of Griffin's authorship, viz. his own claim in the second dedication, "it is the first-fruit of any my writing," its priority to *The Passionate Pilgrim*, and the fact that the latter contains poems not by Shake-

speare, Professor Dowden adds the character of the double rimes, in which the last syllable is a pronoun, a manner of riming rare in Shakespeare, but common in *Fidessa*, and the fact that the closing couplet shows that the sonnet does not really belong to a *Venus and Adonis* series, but to one of those sonnet-sequences, common at the time, which deplore the coldness of a mistress. Again, *Fidessa* has a better text in line 1, where a beat is missing in *The Passionate Pilgrim*. In lines 5, 7, *Fidessa* has "wanton . . . warlike" where *The Passionate Pilgrim* has "warlike" twice. Here I find it hard to decide. The variety may argue facility, but if "warlike" is a conventional epithet, and "the warlike god" a kenning for Mars, it would naturally be repeated. If otherwise, a more appropriate epithet might easily have been found for line 7. On the new lines, 9-12, Furnivall notes "whence got, is unknown." Grosart suggested that they were a closer copy of *Venus and Adonis*, "to be explained by Jaggard's wish to pass off his Miscellany as by Shakespeare"; and Professor Dowden writes: "I can believe that both versions are due to Griffin (Jaggard's text being derived, perhaps, from a manuscript source, and not from the printed *Fidessa*), and that this is a case of hesitation between two treatments of a sonnet-close, the writer being doubtful whether the turn in the thought should take place at the ninth or at the eleventh line."

Halliwell-Phillipps (quoted by Professor Dowden) mentions that this sonnet "occurs with No. IV. in a manuscript, written about the year 1625, preserved in Warwick Castle; the latter poem being there given as the Second Part of the one in *Fidessa*." This seems an anticipation of Malone's hypothesis.

XII. Possibly by Thomas Deloney. Malone noted its occurrence in his *Garland of Good Will*, Part III., but some of the poems in Part III. are by other writers. Deloney's *Garland* must have been decidedly earlier than *The Passionate Pilgrim*, for Nashe has a reference to it in *Have With You to Saffron-Walden* (published 1596): "even as Thomas Deloney, the Balletting Silke-weaver, hath rime inough for all myracles, & wit to make a *Garland of good will* more than the premisses," etc. (Wks., ed. M'Kerrow, iii. 84). This might seem conclusive, but as there is no copy of the *Garland* in existence of earlier date than 1604, probably four years after Deloney's death, it is quite possible that our No. XII. appeared in it then for the first time. On the other hand, the poem in the 1604 edition was much longer, and there is nothing to prevent our supposing that the shorter

version, that of *The Passionate Pilgrim*, was printed by Deloney in his first edition.

The present version was given by Percy in his *Reliques*. He attributed the additional four stanzas in the *Garland of Good Will* to "a meaner pen." "Youth and Age," he writes, "is found in the little collection of Shakespeare's Sonnets, intitled *The Passionate Pilgrim*, the greatest part of which seems to relate to the amours of Venus and Adonis, being little effusions of fancy, probably written while he was composing his larger Poem on that subject. [This is Malone's theory.] The following [*i.e.* "Crabbed age and youth," etc.] seems intended for the mouth of Venus, weighing the comparative merits of youthful Adonis and aged Vulcan." Steevens took some pains to refute Percy's hypothesis, insisting on Vulcan's vigour as proved by his daily toil, "he who could forge the thunderbolts of Jove, was surely in full strength."

The poem was very popular. Malone cites a reference to it in Fletcher's *Woman's Prize*, IV. i.:

"Thou fond man,
Hast thou forgot the ballad, 'Crabbed Age'?
Can May and January match together,
And never a storm between 'em?"

As to its authorship, Furnivall writes: "No. XII. I like to think Shakspeare's"; Halliwell - Phillipps: "Few persons would dream of assigning it to the pen of Shakespeare"; and commenting on the latter, Professor Dowden: "I confess my feeling is less decided than this: there is nothing either to prove or disprove Shakspeare's authorship, but if any one choose to side strongly with Mr. Halliwell-Phillipps, I have nothing to reply."

XIII. Author unknown; found only here. On line 8, Malone writes: "A copy of this poem said to be printed from an ancient MS. and published in the *Gentleman's Magazine*, vol. xxix. p. 39, reads:

'As faded gloss no rubbing will excite,'

and in the corresponding line:

'As broken glass no cement can unite.'"

"This," says Mr. Sidney Lee, "was reprinted with what professed to be greater accuracy in the same periodical ten years later (vol. xxx. p. 39). The variations are not im-

portant, and have a too pronouncedly eighteenth-century flavour to establish their pretension to greater antiquity. In line 7, where Jaggard reads:—

‘*And as goods lost, are seld or never found*’

the *Gentleman's Magazine* reads:—

‘*As goods when lost are wond'rous seldom found.*’

. . . There can be little question that search must be made elsewhere for any contemporary illustration of Jaggard's miscellany.”

Of the poems in six-lined stanzas, VII., X., XIII., XIV., XV., XIX., Mr. Sidney Lee writes, “It is very possible that they are from Barnfield's pen.”

XIV., XV. Author unknown; found only here. The whole five stanzas, as Professor Dowden has shown, form a single piece. They are printed as one in the 1599 edition and also in the edition of the Poems of 1640. The subject throughout is a lover's night of waiting for the morning when he is to meet his beloved. In stanza 1,

“‘Farewell,’ quoth she, ‘and come again to-morrow,’”

is recalled in stanza 4,

“For why, she sigh'd, and bade me come to-morrow.”

An alexandrine, indeed, occurs before the last line of stanzas 3 and 4, but this distinguishes them from stanza 5 as much as from 1 and 2. Professor Dowden suggests that the catchword “Lord” after the second stanza in the edition of 1599 may be explained by a new sheet beginning on the next page, and it may be noticed that there is no catchword where a new sheet begins, as elsewhere in the volume, with a new poem. In support of my conjecture on l. 14, “My heart doth charge them [*i.e.* mine eyes] watch the morning rise,” I may cite here *Venus and Adonis*, 583, 584:

“this night I'll waste in sorrow,
For my sick heart commands mine eyes to watch.”

XVI. Author unknown; not found elsewhere. It might have been written by Greene. Collier inferred from the new title-page “that all the productions inserted after this division had been set by popular composers.” So too Malone under-

stood the expression "Sonnets to sundry notes of Musicke." He writes: "This and the five following Sonnets are said in the old copy to have been set to music. Mr. Oldys in one of his MSS says they were set by John and Thomas Morley." Steevens, Halliwell-Phillipps, and Professor Dowden have expressed the opinion that No. XVI. is not by Shakespeare. For the word "master," line 2, which Sidney Walker doubtfully interpreted as Master of Arts, Professor Dowden, explaining it as "teacher or tutor," compares *The Taming of the Shrew*, IV. ii. 7:

"*Luc.* Now, mistress, profit you in what you read?
Bian. What, *master*, read you? first resolve me that.
Luc. I read that I profess, the Art to Love."

XVII. By Shakespeare. It is the ode written by Dumain to his most divine Kate, *Love's Labour's Lost*, IV. iii. 101-120 (published in quarto 1598). The two additional lines in the play,

"Do not call it sin in me,
 That I am forsworn for thee,"

are needed that the final "thee" may lead without abruptness to the "Thou" of the following line:

"Thou for whom Jove would swear," etc.

These two lines are also omitted in *England's Helicon* (ed. Bullen, p. 74), where *The Passionate Pilgrim* version appears with the title "The Passionate Shepherd's Song," and a corresponding change of "lover" to "shepherd" in line 7, and with "thorn," line 12, for "throne," which is read, strangely enough, both in *The Passionate Pilgrim* and in the quartos and folios of *Love's Labour's Lost*. In line 11, "is sworn" (*Love's Labour's Lost*), if it may bear the sense "is bound by my oath," seems a better reading than "hath sworn" (*The Passionate Pilgrim* and *England's Helicon*). In other cases, the text of the play is decidedly inferior.

XVIII. Author unknown; previously published, as Malone notes, "with some variations, in a Collection of Madrigals, by Thomas Weelkes, quarto, 1597," "this person being," as Professor Dowden writes, "the composer of the music, but not necessarily the author of the words." In *England's Helicon* (1600) it appeared under the heading, *The unknown Shepherd's Complaint*, and is there signed "Ignoto," i.e. Anon. The poem immediately succeeding is Barnfield's

"As it fell upon a day," but is also signed "Ignoto," and headed "Another of the same Shepherd's," as if Bodenham knew that the author was guilty of "My flocks feed not" without knowing the culprit's name. Professor Dowden assents to Furnivall's judgment, that it is "clearly not Shakspeare's." Malone was the first to disturb the arrangement of lines in the stanzas. In the editions of 1599 and 1612, and in the "Poems" of 1640 (where it is entitled "Loves Labour Lost"), it appears as three twelve-lined stanzas. Malone, by bisecting lines 1, 2, 3, 4, 9, and 11, increased the number in each stanza to eighteen.

XIX. Author unknown. In Halliwell-Phillipps's folio edition of Shakespeare there is a facsimile of a MS. copy of the poem supposed to be the same as that formerly in the possession of Samuel Lysons, from which Malone took some readings, and in accordance with which he changed the order of the stanzas by inserting the 5th and 6th between the 2nd and 3rd, a manifest improvement. It is possible that stanza 8 should follow 6 if "Think," as seems likely, means "believe." As to the authorship, Furnivall writes: "About No. 19 I doubt: that 'To sin and never for to saint,' and the whole of the poem are by some strong man of the Shakspeare breed." Professor Dowden is less inclined now than when he wrote the Introduction to Griggs's Facsimile to connect it with *Willobie his Avis*. "Willobie his Avis. or The true picture of a modest Maid, and of a chaste and constant wife. In Hexameter verse" [*i.e.* in the ballad stanza of six lines and four beats, the metre of No. XIX.], was published anonymously in 1594, and contains, in the prefatory verses in praise of the poem, the first printed reference to Shakespeare:

"Though Collatine have deerely bought;
To high renowne, a lasting life,
And found that some in vain have sought,
To have a Faire, and Constant wife,
Yet Tarquyne pluckt his glistering grape,
And Shake-speare, paints poore Lucrece rape."

In the following passage from the introduction to Canto xliv., the initials W. S. were at one time supposed to stand for William Shakespeare:

"H. W. [Henry Willobie] being sodenly infected with the contagion of a fantastick fit, at the sight of A[Avisa], pyneth a while in secret grieve, at length not able any longer to indure the burning heate of so fervent a humour,

bewrayeth the secresy of his disease unto his familiar frend W. S. who not long before had tryed the curtesy of the like passion, and was now newly recovered of the like infection; yet finding his frend let bloud in the same vaine, he took pleasure for a tyme to see him bleed, & in steed of stopping the issue, he enlargeth the wound, with the sharpe rasor of a willing conceit, perswading him that he thought it a matter very easy to be compassed, & no doubt with payne, diligence & some cost in time to be obtayned. Thus did this miserable comforter comforting his frend with an impossibilitie, eyther for that he now would secretly laugh at his friends folly, that had given occasion not long before unto others to laugh at his owne, or because he would see whether an other could play his part better then himselfe, & in vewing a far off the course of this loving Comedy he determined to see whether it would sort to a happier end for this new actor, then it did for the old player," etc. Grosart, who edited *Willobie his Avisa* in 1880, suggested that there are in it recollections of Shakespeare's conversations with his friend, and that Shakespeare had sent his friend the poem XIX. in *The Passionate Pilgrim*.

A stanza in Canto xlv., in which W. S. urges his friend to give sorrow words, recalls *Venus and Adonis*, ll. 331-336:

"A heavy burden wearieth one,
Which being parted then in twaine,
Seemes very light, or rather none,
And boren well with little paine:
The smothered flame, too closely pent,
Burns more extreame for want of vent."

In Canto xlvii., W. S. gives advice similar to that of our No. XIX., and containing, like it, reminiscences of Ovid:—

"Well, say no more: I know thy grieve,
And face from whence these flames aryse,
It is not hard to fynd reliefe,
If thou wilt follow good advyse.
She is no Saynt, She is no Nonne,
I think in tyme she may be wonne.

*Ars veterato-
ria*

At first repulse you must not faint,
Nor flye the field though she deny
You twise or thrise, yet manly bent,
Againe you must, and still reply:
When tyme permits you not to talke,
Then let your pen and fingers walke.

Munera (cre-
de mihi) pla-
cant homi-
nesque Deos-
que.

Apply her still with dyvers thinges,
(For giftes the wysest will deceave)
Sometymes with gold, sometymes with
 ringes,
No tyme nor fit occasion leave,
 Though coy at first she seeme and
 wielde,
 These toyes in tyme will make her
 yielde.

Looke what she likes; that you must love,
And what she hates, you must detest,
Where good or bad, you must approve,
The wordes and workes that please her
 best:

 If she be godly, you must sweare,
 That to offend you stand in feare.

Wicked wiles
to deceave
witles wo-
men.

You must commend her loving face,
For women joy in beauties praise,
You must admire her sober grace,
Her wisdom and her vertuous wayes,
 Say, 't was her wit & modest shoe,
 That made you like and love her so.

You must be secret, constant, free,
Your silent sighes and trickling teares,
Let her in secret often see,
Then wring her hand, as one that feares
 To speake, then wish she were your
 wife,
 And last desire her save your life.

When she doth laugh, you must be glad,
And watch occasions, tyme and place,
When she doth frowne, you must be sad,
Let sighes & sobbes request her grace:
 Sweare that your love is truly ment,
 So she in tyme must needes relent."

(From Ingleby's *Allusion-Books*, Pt. I.)

The author of XIX. wrote in the same metre as the author of *Willobie his Avisas*, and wrote it better.

Nothing more is known. Hadrian Dorrell, who wrote the "Epistle Dedicatory" and "Epistle to the Reader" prefixed to the first edition (1594), professed in an "apologie" (ed. 1605), to show the true meaning [of *Willobie his Avisas*]. It may

be a consolation to remember that his contemporaries were no clearer-sighted than ourselves. Interesting attempts to interpret the poem have been made by Mr. Charles Hughes in his Introduction to his reprint of *Willobie his Avis*, and by Dr. Creighton in his *Shakespeare's Story of his Life*. Mr. Hughes can hardly be right in identifying Avis with a girl of eighteen, Avys Forward, born at Mere in 1575; for Avis is represented in the poem as married at the age of twenty, ten years before the poem opens:

"Ten yeares have tryde this constant dame,"

"Full twentie yeares she lived a maide." (p. 22)

XX. By Marlowe. It appeared in *England's Helicon* (1600) with the title "The Passionate Shepherd to his Love," the subscription "Chr. Marlow," and two additional verses:

"A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold"

(inserted after the third stanza), and—

"The shepherd swains shall dance and sing
For thy delight each May morning;
If these delights thy mind may move,
Then live with me and be my love."

This stanza ends the poem. In Walton's *Compleat Angler* (ed. 2, 1655) it is preceded by another:

"Thy silver dishes for thy meat,
As precious as the gods do eat,
Shall on an ivory table be
Prepared each day for thee and me."

Love's Answer is subscribed "Ignoto" in *England's Helicon*, where it has a different title, "The Nymph's Reply to the Shepherd," and these five additional stanzas:

"Time drives the flocks from field to fold,
When rivers rage, and rocks grow cold;
And Philomel becometh dumb;
The rest complains of cares to come.

The flowers do fade, and wanton fields
To wayward Winter reckoning yields;
A honey tongue, a breast of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
 Thy cap, thy kirtle, and thy posies,
 Soon break, soon wither, soon forgotten,
 In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
 Thy coral clasps and amber studs,
 All these in me no means can move,
 To come to thee and be thy love.

But could youth last, and love still breed,
 Had joy no date, nor age no need,
 Then these delights my mind might move,
 To live with thee and be thy love."

Here, again, Walton has a penultimate stanza:

"What should we talk of daintees, then,
 Of better meat than's fit for men?
 These are but vain: that's only good
 Which God hath blessed, and sent for food."

In *England's Helicon* there follows "Another of the same nature made since," beginning "Come live with me and be my dear." It contains eleven stanzas not very much better than Walton's additions to the original poems; but Walton's criticism is better than his poetry, if indeed the additions are his own work. "It was that smooth song," he writes, "which was made by Kit Marlow, now at least fifty years ago; and the milk-maid's mother sung an answer to it, which was made by Sir Walter Raleigh, in his younger days. . . . They were old-fashioned poetry, but choicely good; I think much better than the strong lines that are now in fashion in this critical age."

XXI. By Richard Barnfield. It appeared in his *Poems: In divers Humors* (1598), where it followed *A Remembrance of some English Poets*. In *England's Helicon* it followed *The unknown Shepherd's Complaint*, "My flocks feed not," and was entitled *Another of the same Shepherd's*. The version there contains only the first twenty-six lines followed by the couplet—

"Even so poor bird, like thee,
 None alive will pity me."

This couplet does not appear in *The Passionate Pilgrim*, edd. 1599, 1612, in Barnfield's *Poems in Divers Humors*, or

in the edition of 1640. It serves, however, to introduce without abruptness the lines which follow, though it may have been added by the editor of *England's Helicon*. Professor Dowden writes: "Many editors, perhaps influenced by the fact that l. 26 comes at the bottom of a page, perhaps by the fact that in *England's Helicon* ll. 27-56 do not appear, and failing, I suppose, to discover any connexion between the nightingale's lament and the later lines of the piece, divide the poem into two—the first consisting of ll. 1-26; the second of ll. 27-56 [*i.e.* ll. 29-58 in this edition]. But the reader of Barnfield's poem, *The Complaint of Poetrie for the death of Liberalitie*, will remember how Poetrie sorrowing for Liberality calls on Philomela to cease her complaints:

‘Thy woes are light compared unto mine.’

Here the transition from the nightingale to the poor poet deserted by the faithless flatterers is easy enough for Barnfield, if not for Barnfield's reader. Lines 1-26 indeed require 27-56 [*i.e.* 29-58] as a pendant for the nightingale's griefs—

‘so lively showne
Made me thinke upon mine owne.’

But if the poem stops at l. 26 we hear nothing of the singer's griefs. And we know from the rest of the volume [*Poems in Divers Humors*] what one of his principal griefs was—the want of the lovely Lady Pecunia's grace, and the death of that former friend of poets, Liberality. The editor of *England's Helicon*, to compensate for the lines which he omitted [ll. 29-58], added, as I suppose, his brief equivalent in the couplet [ll. 27, 28] which closes the poem as printed in his Miscellany."

IV

THE PHŒNIX AND TURTLE

THIS poem first appeared in 1601 without a title and subscribed William Shake-speare, at the end of a book of which the title-page is :

Loves Martyr | or | Rosalins Complaint. | *Allegorically shadowing the truth of Loue,* | in the constant Fate of the Phoenix | and Turtle. | A Poeme interlaced with much varietie and raritie; | *now first translated out of the venerable Italian Torquato | Caeliano,* by Robert Chester. | With the true legend of famous King *Arthur*, the last of the nine | Worthies, being the first *Essay* of a new *Brytish* Poet: collected | out of diuerse Authentick Records. | *To these are added some new compositions, of seuerall moderne Writers | whose names are subscribed to their seuerall workes, vpon the | first subject: viz. the Phoenix and | Turtle. | Mar:—Mutare dominum non potest liber notus.* | London | Imprinted for E. B. | 1601. |

The new compositions have a separate title-page, viz. :

Hereafter | Follow Diverse | Poeticall Essaies on the former Sub- | iect; viz: the *Turtle* and *Phoenix*. | Done by the *best and chiefest of our* | moderne writers, with their names sub- | scribed to their particular workes: | *neuer before extant.* | And (now first) consecrated by them all generally, | *to the loue and merite of the true-noble Knight,* | Sir John Salisburie. | *Dignum laude virum Musa vetat mori.* | [Device] Anchora Spei. | MDCI.

In spite of the promise of the title-page, some of the poems are anonymous, the others are by William Shakespeare, John Marston, George Chapman, and Ben Jonson. The volume was edited by the late Dr. Grosart, with an Introduction and notes, for the New Shakspeare Society in 1878. It contains interspersed in the allegory of the Phoenix and Turtle other matters, viz. a description of the Nine Female Worthies, a chronicle history of King Arthur, a bestiary, and treatises on birds, on plants and their uses, on precious stones, etc. The argument is as follows: Dame Nature at a council of the Roman gods described the beauty of the Arabian Phœnix, and expressed a fear that she

would die without offspring. Jove answered that Nature would find in Paphos Isle "true Honors lovely Squire" who would meet the Phœnix on a high hill,

"And of their Ashes by my doome shal rise
Another Phœnix her to equalise."

The meeting, postponed while Nature and the Phœnix discuss English history and mediæval science (pp. 16–129), took place by the arrival of a turtle-dove, sorrowing for his turtle that is dead, and was the signal for Nature's departure. The Phœnix and the Turtle decided to die together, "in a manner sacrificingly" and for posterity's sake, and gathered sweet wood for their pyre. After some striving of courtesies the Turtle entered the fire first, and was consumed. The Phœnix followed. A pelican which happened to be present was permitted to watch and report "their love that she did see."

Dr. Grosart by a process of reasoning known to logicians as the fallacy of the undistributed middle, concluded that the allegory shadowed the love of Queen Elizabeth for the Earl of Essex. Contemporary poets had addressed her as the Phœnix, and had celebrated her virginity and her beauty. Essex had been praised as liberal and honourable. Similar compliments are paid by Chester to his two birds. Again, Chester's Phœnix is a female, and his turtle-dove a male; and Elizabeth was a female, and Essex a male.

Moreover, Paphos Isle is described as holy and serpentless:

"The crocodile and hissing Adders sting
May not come near this holy spot of ground."

It is therefore Ireland, where Essex is known to have spent some months in 1599; for Ireland was "the Isle of Saints," and is free from crocodiles, St. Patrick having banished even small snakes. Elizabeth is so amply allegorised that she appears not only as the Phœnix, but also as Rosalin (see p. xxiii), who is Dame Nature; for, as Grosart says, "the complaint of Rosalin is put into the mouth of Dame Nature; for Dame Nature's Complaint is a complaint in behalf of Rosalin or the Phœnix, or in other words Rosalin's own Complaint." She is also a silver-coloured dove, prayed for on p. 21. It should be added that Grosart recognised in the allegory certain deviations from the course of history, and that while amazed at the audacity of Chester's revelations, he attributed the deviations to his discretion.

It would be impossible to prove that Chester, in composing his poem, had not Queen Elizabeth in his mind. He certainly

both thought and wrote of King Lud, King Arthur, King Alfred, the Nine Female Worthies, "stocke-fish," "the Griffon," "Nesewort," and other persons and things.

It may be admitted that the aberrations of a mind yielding in turn to timidity and recklessness must be difficult to follow. Yet it is at least equally difficult to believe that Chester desired to combine adulation of Elizabeth with indignation at the fate of Essex, and that he was aided and abetted by the poets of the time. His poem neither shadowed events as they were nor as they might have been if the Queen had been more complacent. A few points may be noticed which render Grosart's theory difficult to accept. The Phoenix is described as a beautiful and naked woman with an attention to details which indicates an inquisitive and painstaking eye-witness; and side-notes, such as "Necke," "Breastes," "Armes," etc., direct attention to the part immediately under the microscope. This can hardly be called "a titillation of her [Elizabeth's] vanity in compliments that 'sweet fifteen' only might have looked for." The Phoenix and Turtle meet immediately before their cremation as utter strangers. Elizabeth and Essex had been acquainted for years. The Phoenix, Elizabeth, was so far from desiring to die before the Turtle, Essex, that she signed his death-warrant. Chester's Phoenix and Turtle died on the same pyre with the object of producing another Phoenix, a female, as we learn from the Pelican. Grosart's comment is interesting: "Fact and fiction however are inter-blended, *e.g.*, the ending of the poem-proper by the Author's evident wish, furtively to pay homage to James, introduces a disturbing element into our interpretation; but this and other accidents cannot be permitted to affect the substance of the *motif* of these poems. The word 'allegorical' covers all such accidents." James might well have distrusted the furtive homage which represented him as a woman and the joint product of Elizabeth and Essex.

Again, a sympathiser with Essex would hardly have associated him with Ireland, the scene of his failure. Essex decimated his soldiers after the battle of Arklow, and made a series of truces with O'Neill, but in the description of the Turtle we read that

"in his brows doth sit
Bloud and sweet *Mercie* hand in hand united,
Bloud to his foes," etc.

The campaign in Ireland was too recent to explain Chester's allusion in his preface to his poem as a long expected labour; and too late in the career of Essex to

permit Ireland to figure, even in an allegorical romance, as the scene of his first meeting with Elizabeth. Moreover, Paphos Isle is described as a land flowing with milk and honey. It contains cedars of Lebanon and pine-apples, liquorice and sweet Arabian spice, as well as Satyres, Driades, Hamadriades, and pretie Elves. Ireland is and was in these respects quite different. Neither was it known to the English of the sixteenth century as the Isle of Saints; and as regards its fauna, Iceland was equally free from crocodiles and adders; more free, indeed, than "Paphos," for, if we accept Grosart's own interpretation (note on p. 121), there were actually "wormes" and "serpents" in the Turtle's happy isle, though mingled with other creatures. It is true that they were confined

"Within a little corner towards the East,
A moorish plot of earth and dampish place,"

but they were of various kinds, and some, as Chester insists, very deadly:

"Here lives the *Worme*, the *Gnat*, and *Grashopper*,
Rinatrix, *Lizard*, and the fruitful *Bee*,
The *Mothe*, *Chelidras*, and the *Bloodsucker*,
That from the flesh suckes bloud most speedily:
Cerastis, *Aspis* and the *Crocodile*,
That doth the way-faring passenger beguile.

The labouring *Ant*, and the bespeckled *Adder*,
The *Frogge*, the *Tode*, and Sommer-haunting *Flie*,
The prettie *Silkeworme*, and the poisonous *Viper*
That with his teeth doth wound most cruelly:
The *Hornet* and the poisonous *Cockatrice*,
That kills all birds by a most slie device."

We do not need the assurance of the next line,

"The *Aspis* is a kind of deadly Snake,"

to recognise that the resemblance between Paphos Isle and Elizabethan Ireland is very faint. Grosart indeed found confirmation of his theory in the phrase "moorish plot," the place of the serpents, which he explained as "one of the bogs for which Ireland was and is celebrated, and in which still, in spite of St. Patrick, frogs if not serpents are found. Be it noted this held only of 'a little corner.'" Grosart does less than justice to St. Patrick. In the Ireland of Elizabeth's

days there were no frogs. Like so many other good things, they were introduced from England. This was about the year 1630, and the first printed reference is Colgan's in 1647; see authorities cited in Thompson's *Natural History of Ireland*, vol. iv. pp. 64-66.

It is to be feared that Chester's Utopia will not be found on the map of Europe or on any other. The elements of his description are easier to trace. The equivalents of these, however refracted by Chester's intelligence, may be found in Pliny's *Natural History*, which Chester could have plundered with Ben Jonson's help. Holland's translation was not published till 1601, but is convenient for reference. The Phoenix was a native of Arabia Felix, an Earthly Paradise famous for its spices (see Holland's Pliny, vol. i. p. 366 *seqq.*), especially in the land of the Sabæans. This is "enclosed on every side with rocks inaccessible"; it is "full of high hills"; "all the race of them [*i.e.* the Sabæans] is called Sacred and Holy"; "the same storax (p. 371) they used to burne for the chasing away of serpents, which in those forests of sweet trees [as in the east corner of "Paphos Isle," but not in Irish bogs] are most rife and common." If not an island, Arabia is a "demy-Iland" (p. 371).

Later, the Happy Land was described in the poem *Carmen de Phœnice*, attributed to Lactantius, and this again was paraphrased in Anglo-Saxon, perhaps by Cynewulf. The Latin and the paraphrase may be found in Thorpe's edition of the *Codex Exoniensis*, and the latter, with a better text, in Grein's *Bibliothek der Angelsächsischen Poesie*, III. Band, I Hälfte. In the Anglo-Saxon poem, the Phoenix dwells in the odour of sanctity: "ymb seteð utan . . . lic ond feðre . . . halgum stencum." In Lactantius, its country is said to be holy, *loca sancta*, and it chooses for its pyre a place free from serpents, a lofty palm,

"In quam nulla nocens animans perrumpere possit,
Lubricus aut serpens, aut avis ulla rapax."

I may add that James I. published in 1585 a poem on the Phoenix in which he represented her as assailed by malice and envy in lines which may perhaps have suggested the similar passage in Chester which Grosart interpreted of Elizabeth's youth.

Others may succeed in using what Grosart has called his "golden key." I can only confess and regret my failure. After all, it is possible that Chester meant what he said on his title-page, and in his book. The Phoenix may represent

love, and the Turtle constancy, *i.e.* faithfulness to the memory of his dead turtle. The love between the Phoenix and the Turtle shows no sign of passion. They were united in will and in deed; and the object of their self-immolation was attained when a new and more beautiful Phoenix arose from their ashes. This too seems to be the subject of Shakespeare's poem, though it might, as far as could be seen without Chester's guidance, have been written as an elegy on two lovers who died unmarried or at least childless. Chester adds to his poem two others, the second of which is unconnected with the allegory, and the first, "*Cantoes Alphabet-wise to faire Phoenix* made by the Paphian Dove," connected only in name. We know that the Paphian Dove died a martyr, and this is another bird, a maker of dissolute proposals, indisposed to share in the sacrifice, though content to bring the materials at a price:

"He helpe to bring thee wood to make thy fire,
If thou wilt give me kisses for my hire."

In conclusion, I would submit the following questions to all admirers of Chester, and seekers of mares' nests:—

When Chester in his dedication said he had finished his long expected labour according to the directions of some of his best-minded friends, did he mean that they had helped him to write it?

Was Shakespeare concerned in the composition of

"Her morning-coloured cheekes, in which is plac'd
A Lillie lying in a bed of roses"?

Since this lily must be either the nose, or a spot of white in the middle of each cheek, was such assistance, if asked for, honestly given?

Lastly, were Shakespeare and his fellows expected to write the usual complimentary verses as an introduction to Chester's poem, and did they, after consultation, decide to save their credit by substituting independent studies of Love and Constancy?

By inadvertence, I omitted to credit Malone with the quotation from Peele on *Venus and Adonis*, l. 397, and to state in the Introduction that Mr. Charles Crawford was the first to call attention to Barnfield's thefts from the same poem, and from *Lucrece*. Mr. Crawford noted all or nearly all the points I have mentioned as well as others which escaped me. His work appeared originally in *Notes and Queries*, and after-

wards in the first volume of his own *Collectanea*. It has been summarised in the last edition of *The Shakspeare Allusion Book*.

My thanks are due to Professor Dowden, who read some of my earlier notes in MS., and helped me with information and advice, and from whose Introduction to *The Passionate Pilgrim* I borrowed more freely perhaps than was becoming. Readers of the notes will see how much they owe to the unfailing kindness of Professor Case, General Editor of this series, who gave me all I asked, besides what he added of his learned bounty.

82.139

S 52 PP

Shakespeare: Poems.

3399 4

MY 1944 631

NY 1944 363

VENUS AND ADONIS

Vilia miretur vulgus ; mihi flavus Apollo
Pocula Castalia plena ministret aqua.¹

¹ From Ovid, *Amores*, I. xv. 35, 36. Marlowe's rendering in Ovid's Elegies (*Wks.* ed. Dyce, pp. 324), is:

Let base-conceited wits admire vain things :
Fair Phœbus lead me to the Muses' springs.

Shakespeare was not the first to use this motto though it has been adduced as evidence of his scholarship.

82.139

S 52 PP

Shakespeare: Poems.

3399 4

MY 1944 634

BC 1944 363

To the
RIGHT HONORABLE HENRIE WRIOTHESLEY,
Earle of Southampton, and Baron of Titchfield.

RIGHT HONOURABLE,

I KNOW not how I shall offend in dedicating my unpolisht lines to your Lordship, nor how the worlde will censure mee for choosing so strong a proppe to support so weake a burthen, onelye if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take aduantage of all idle houres, till I haue honoured you with some grauer labour. But if the first heire of my inuention proue deformed, I shall be sorry it had so noble a god-father: and neuer after eare¹ so barren a land, for feare it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content which I wish may alwaies answere your owne wish, and the worlds hopefull expectation.

Your Honors in all dutie,

WILLIAM SHAKESPEARE.

¹ *eare*] plough, cf. A.V. 1 Sam. viii. 12: "to ear his ground and to reap his harvest."

82.139

S 52 PP

Shakespeare: Poems.

3399 4

MY 1944 63

1944 363

VENUS AND ADONIS

EVEN as the sun with purple-colour'd face
 Had ta'en his last leave of the weeping morn,
 Rose-cheek'd Adonis hied him to the chase;
 Hunting he lov'd, but love he laugh'd to scorn:
 Sick-thoughted Venus makes amain unto him,
 And like a bold-fac'd suitor 'gins to woo him.

5

"Thrice fairer than myself," thus she began,
 "The field's chief flower, sweet above compare,
 Stain to all nymphs, more lovely than a man,

8. *chief*] *sweet* Sewell.

1. *purple*] In the poetic diction of the time, often crimson or bright red; the analogy of the Latin *purpureus* may have had some influence. In Shakespeare, though used of grapes (*Midsummer-Night's Dream*, III. i. 170) and of violets (*Pericles*, IV. i. 16), it is usually applied to blood. See *Richard II.* III. iii. 94; *Richard III.* IV. iv. 277; and *Romeo and Juliet*, I. i. 92. Spenser has "purple blood" in *Faerie Queene*, I. ii. 17, and "Faire Aurora in her purple pall," I. iv. 16; cf. *ibid.* I. ii. 7:

"Now when the rosy fingred
 Morning faire
 Weary of aged Tithones saffron
 bed,
 Had spread her purple robe
 through deawy aire."

2. *weeping*] dewy; cf. *Winter's Tale*, IV. iv. 106: "The marigold that goes to bed wi' the sun, And with him rises weeping" (Craig).

3. *Rose-cheek'd Adonis*] The epithet occurs, as Steevens noted, in *Timon of Athens*, IV. iii. 86. "Our author," says Malone, "perhaps remembered Marlowe's *Hero and Leander* [ed. Dyce p. 280 b]:

"The men of wealthy Sestos every
 yeare,
 For his sake whom their goddess
 held so deare,

Rose - cheek'd Adonis, held a
 solemn feast."

5. *makes amain*] hastens; cf. *Comedy of Errors*, I. i. 93: "Two ships from far making amain to us." So "fly amain," *The Tempest*, IV. i. 74; "march amain," *Titus Andronicus*, IV. iv. 65, where likewise the original notion of vigour has passed into that of speed.

9. *Stain*] Mr. Wyndham explains this as "injury," and cites Sonnet cix.: "So that myself bring water for thy stain." The meaning is rather "superior in beauty"; cf. Lodge, Verses from William Longbeard (*Glaucus and Silla*, ed. 1819, p. 119):

"Think that the staine of bewtie
 then is stained,
 When lewd desires doo alienate
 the hart;"

where "staine of bewtie" means pre-eminent beauty; see also Shirley *To Reader B. and F.'s Wks.* "not only the crown and reputation of our own, but the stain of all other nations and languages." The verb in the sense of surpass or excel is common. See *Romeus and Juliet* (Shaks. Soc. p. 77):

"Whose beauty and whose shape
 so farre the rest did stayne,
 That from the cheefe of Veron youth
 he greatest fame dyd gaine";

Lyly, ed. Bond, ii. p. 22; "two

More white and red than doves or roses are; 10
 Nature that made thee with herself at strife,
 Saith that the world hath ending with thy life.

"Vouchsafe, thou wonder, to alight thy steed,
 And rein his proud head to the saddle-bow;
 If thou wilt deign this favour, for thy meed 15
 A thousand honey secrets shalt thou know:
 Here come and sit, where never serpent hisses,
 And being set, I'll smother thee with kisses;

"And yet not cloy thy lips with loath'd satiety,
 But rather famish them amid their plenty, 20
 Making them red and pale with fresh variety;
 Ten kisses short as one, one long as twenty:
 A summer's day will seem an hour but short,
 Being wasted in such time-beguiling sport."

With this she seizeth on his sweating palm, 25
 The precedent of pith and livelihood,

10. *or roses*] *and roses* Farmer conj. 11. *thee*] *thee*, Malone, Cambridge.
 17. *never serpent hisses*] *serpents never hisses* Q 13, *serpent never hisses* Gildon.
 24. *time-beguiling*] *time-beguiling* Q 4, *time, beguiling* Q 10. 26. *precedent*] Malone (Capell MS.), *president* Qq.

Rubies be they never so lyke, yet if they be brought together one staineth the other"; iii. p. 70 (ironically): "whose teeth shal be so pure a watchet, that they shall staine the truest Turkis" (turquoise); *ibid.* p. 142:

"My Daphne's brow inthrones the Graces,

My Daphne's beauty staines all faces";

and Sidney has "sun-staining excellencie" (*Arcadia*, 10th ed. p. 2); and even: "O voice that doth the thrush in shrillness stain" (Bullen, *Lyrics from Elizabethan Romances*, p. 3).

11, 12. *Nature . . . life*] There is no comma after *thee* in Q 1. Nature strove to surpass herself in making her masterpiece, Adonis, and if he dies will (in disgust or despair) cease to work; cf. ll. 953, 954: "Now Nature cares not for thy [Death's] mortal vigour, Since her best work is ruin'd with thy rigour."

18. *set*] seated; cf. *Two Gentlemen of Verona*, II. i. 91: "In conclusion, I stand affected to her.—I would you were set, so your affection would cease"; and *Pettie's Palace*, ed. Gollancz, i. 18: "Sinorix . . . seeing her set out of

her husband's sight, placed himself by her."

20. *famish them*] Malone compares *Antony and Cleopatra*, II. ii. 241: "other women cloy The appetites they feed: but she makes hungry Where most she satisfies."

24. *wasted*] spent; used in a good sense also in *Tempest*, v. i. 302: "part of it [the night] I'll waste With such discourse as I not doubt shall make it Go quick away"; *Merchant of Venice*, III. iv. 12: "companions That do converse and waste the time together"; and Milton, Sonnet xx.: "Where shall we sometimes meet and by the fire Help waste a sullen day?"

25. *palm*] For the indications of a moist palm, Steevens compares *Antony and Cleopatra*, I. ii. 53; and Malone, *Othello*, III. iv. 36-39.

26. *The . . . livelihood*] The evidence or token of vigorous life. Precedent has a similar meaning in *Titus Andronicus*, v. iii. 44: "A reason mighty, strong, and effectual; A pattern, precedent, and lively warrant"; and *Lear*, II. iii. 13: "The country gives me proof and precedent Of Bedlam beggars."

And, trembling in her passion, calls it balm,
Earth's sovereign salve to do a goddess good :
Being so enrag'd, desire doth lend her force
Courageously to pluck him from his horse. 30

Over one arm the lusty courser's rein,
Under her other was the tender boy,
Who blush'd and pouted in a dull disdain,
With leaden appetite, unapt to toy ;
She red and hot as coals of glowing fire, 35
He red for shame, but frosty in desire.

The studded bridle on a ragged bough
Nimbly she fastens—O, how quick is love!—
The steed is stalled up, and even now
To tie the rider she begins to prove: 40
Backward she push'd him, as she would be thrust,
And govern'd him in strength, though not in lust.

So soon was she along as he was down,
Each leaning on their elbows and their hips :
Now doth she stroke his cheek, now doth he frown, 45
And 'gins to chide, but soon she stops his lips ;
And kissing speaks, with lustful language broken,
"If thou wilt chide, thy lips shall never open."

He burns with bashful shame; she with her tears
Doth quench the maiden burning of his cheeks; 50
Then with her windy sighs and golden hairs
To fan and blow them dry again she seeks :
He saith she is immodest, blames her miss ;
What follows more she murders with a kiss.

32. *her*] Qq 1-4, *the* The rest. 53. *saith*] *sayes* Qq 12, 13; *miss*] *'miss*
Malone. 54. *murders*] *murthers* Qq 1-4, *smothers* The rest.

For "pith," marrow, and hence strength, cf. *Measure for Measure*, I. iv. 70: "pith of business"; *Hamlet*, IV. i. 23: "pith of life"; and *Henry V.* III. Prol. 21: "Guarded with grandsires, babies, and old women Either past or not arrived to pith and puissance."

30. *pluck*] pull or drag. More effort is implied than in the modern use; cf. *Two Gentlemen of Verona*, III. i. 266: "A team of horses shall not pluck that from me"; *Taming of the Shrew*, IV. i. 80: "how she waded through the dirt to pluck him off me"; and *2 Henry IV.* I. iii. 49: "to pluck a kingdom down And set another up."

37. *ragged*] rough; cf. *Two Gentlemen of Verona*, I. ii. 121: "Unto a ragged, fearful-hanging rock"; *Merry Wives*, IV. iv. 31: "great ragg'd horns"; *Richard II.* V. v. 21: "ragged prison walls"; and figuratively, "ragged repulses" for rough refusals, in *Pettie's Palace*, vol. ii. p. 40 (ed. Gollancz).

40. *prove*] try, attempt. See *Much Ado*, I. iii. 75: "Shall we go prove what's to be done?"; *1 Henry VI.* II. ii. 58: "I mean to prove this lady's courtesy"; and *Coriolanus*, V. i. 60: "I'll prove him, Speed how it will. I shall ere long have knowledge Of my success."

53. *miss*] misdeed or misbehaviour;

Even as an empty eagle, sharp by fast,
Tires with her beak on feathers, flesh, and bone,
Shaking her wings, devouring all in haste,
Till either gorge be stuff'd or prey be gone;
Even so she kiss'd his brow, his cheek, his chin,
And where she ends she doth anew begin.

60

Forc'd to content, but never to obey,
Panting he lies and breatheth in her face;
She feedeth on the steam as on a prey,
And calls it heavenly moisture, air of grace;
Wishing her cheeks were gardens full of flowers,
So they were dew'd with such distilling showers.

65

Look, how a bird lies tangled in a net,
So fasten'd in her arms Adonis lies;
Pure shame and aw'd resistance made him fret,

56. *feathers*] *feather* Qq 2-4, 6.
eth] Qq 1-3, *breathing* The rest.
ed. 2 (S. Walker conj.).

61. *content*] *consent* Gildon. 62. *breath-*
66. *such distilling*] hyphenated by Dyce,

cf. Davidson's *Poetical Rhapsody*, ed.
Nicholas, vol. ii. p. 236:

"Nay, nay; thou striv'st in vain,
my heart,

To mend thy miss:

Thou hast deserv'd to bear this
smart,

And worse than this."

See also *Digby Plays*, ed. Furnivall,
p. 151: "synne noon is but if the soule
consent unto mys"; and Dunbar, ed.
Small, vol. ii. p. 70: "I sall, as scho
[the Magdalene] weip teris for my miss."
The form "amiss" is more usual. See
Lyly, *Woman in the Moone*, iv. i. 151:
"Pale be my lookes to witnesse my
amisse"; and Guilpin's *Skialetheia*
(Reprint, p. 44): "For false suspicion
of another is A sure condemning of
our own amisse."

56. *Tires*] feeds ravenously. Malone's
"peck" is too mild. Cotgrave has
"Tirer. To draw, drag, trayle, tow,
hale, pull, *pluck*, lug, tug, twitch."
Nares explains: "A term in falconry;
from *tirer*, French, to drag or pull.
The hawk was said to tire on her prey
[or on the lure] when it was thrown to
her, and she began to pull at it and
tear it." See his examples, also *Selimus*
(Grosart's Greene, xiv. p. 243):

"As Tityus in the countrie of the dead,
With restlesse cries doth call upon
high Jove,

The while the vulture tireth on his
heart";

but *ibid.* p. 217: "Tiring his stomache
on a flocke of lambes."

61. *Forc'd to content*] "Content is a
substantive, and means acquiescence,"
says Malone, who once thought that
the meaning was "to content or satisfy
Venus; to endure her kisses." Steevens
had in the meantime explained "that
Adonis was forced to content himself in
a situation from which he had no means
of escaping," citing *Othello*, III. iv. 120:
"So shall I clothe me in a forced con-
tent." See also *1 Henry IV.* II. iii. 120:
"Will this content you, Kate?—It must
of force"; and *3 Henry VI.* IV. vi. 48:
"Why then, though loath, yet must I
be content." Prof. Case writes: "It
does not, however, appear why 'con-
tent' cannot be used actively. If he
acquiesced he would *obey*, but Shake-
speare says he does not obey."

63. *She . . . prey*] Cf. Sidney's *Ar-
cadia* (10th ed. p. 365): "hee was
compelled to put his face as low to
hers as he could, sucking the breath
with such joy, that he did determine in
himself, there had been no life to a
Chameleons [*i.e.* none so pleasant] if
he might be suffered to enjoy that
food."

69. *aw'd resistance*] the fact that he
feared to resist.

Which bred more beauty in his angry eyes:
Rain added to a river that is rank
Perforce will force it overflow the bank.

70

Still she entreats, and prettily entreats,
For to a pretty ear she tunes her tale;
Still is he sullen, still he lours and frets,
'Twixt crimson shame, and anger ashy-pale;
Being red, she loves him best: and being white,
Her best is better'd with a more delight.

75

Look how he can, she cannot choose but love;
And by her fair immortal hand she swears,
From his soft bosom never to remove,
Till he take truce with her contending tears,
Which long have rain'd, making her cheeks all wet;
And one sweet kiss shall pay this countless debt.

80

Upon this promise did he raise his chin,
Like a dive-dapper peering through a wave,
Who, being look'd on, ducks as quickly in;
So offers he to give what she did crave;
But when her lips were ready for his pay,
He winks, and turns his lips another way.

85

90

74. ear] care Q 13, air Malone conj. 75. is he] he is Qq 9, 11-13;
he] she Qq 3, 4. 76. ashy-pale] hyphened by Malone. 78. best] brest
Qq 11-13, breast Lintott and Gildon; better'd] fetter'd Theobald conj. MS.,
reading breast. 82. take] takes Q 4. 86. dive-dapper] die-dapper Qq 7, 10.
89. her] his Qq 9, 11-13. 90. winks, and turns] winkt, and turnde Q 10.

71. rank] "full, abounding in the quantity of its waters"—Malone, who compares *King John*, v. iv. 54:

"We will untread the steps of
damned flight,
And like a bated and retiring
flood,
Leaving our rankness and
irregular course,
Stoop low within those bounds
we have o'erlooked."

See also Drayton, *Polyolbion*, ix. 139:

"And with stern Æolus' blasts,
like Thetis waxing rank,
She only over-swells the surface
of her bank."

78. more] greater, as often; but Warburton, forgetting the old meaning, conjectured "an o'er delight."

82. take truce] make a truce, come to terms with, as in *King John*, III. i. 17:
"With my vex'd spirits I cannot take

a truce"; and *Troilus and Cressida*, II. ii. 75: "The seas and winds, old wranglers, took a truce And did him service."

86. dive-dapper] "This is the little grebe or dabchick (*Podiceps minor*). In some parts of the country I have heard it called 'di'dapper'" (Harting, *Birds of Shakespeare*, p. 258). It is "dyvendop" in Skelton's *Phillyp Sparrowe* (Dyce, i. 65). "Didapper" is, as Prof. Case notes, the form in Pope, *Art of Sinking* (Elwin, x. 362): "The Didappers are authors that keep themselves long out of sight, under water, and come up now and then where you least expected them."

90. winks] Explained by Mr. Wyndham as "here akin to *wince*, formerly also *winch*, from O. Fr. *guinchir*, *guenchir*, to start aside." Wince really represents an older form **wencir* (see

Never did passenger in summer's heat
 More thirst for drink than she for this good turn.
 Her help she sees, but help she cannot get;
 She bathes in water, yet her fire must burn:

"O, pity," 'gan she cry, "flint-hearted boy!
 'Tis but a kiss I beg; why art thou coy?"

95

"I have been woo'd, as I entreat thee now,
 Even by the stern and direful god of war,
 Whose sinewy neck in battle ne'er did bow,
 Who conquers where he comes in every jar;
 Yet hath he been my captive and my slave,
 And begg'd for that which thou unask'd shalt have.

100

"Over my altars hath he hung his lance,
 His batter'd shield, his uncontrolled crest,
 And for my sake hath learn'd to sport and dance,
 To toy, to wanton, dally, smile and jest;
 Scorning his churlish drum and ensign red,
 Making my arms his field, his tent my bed.

105

"Thus he that overrul'd I overswayed,
 Leading him prisoner in a red rose chain:
 Strong-temper'd steel his stronger strength obeyed,
 Yet was he servile to my coy disdain.
 O, be not proud, nor brag not of thy might,
 For mastering her that foil'd the god of fight!"

110

94. *her*] Qq 1-4, in The rest. 102. *shalt*] *shall* Q 10. 106. *toy*] Qq 1, 2;
coy The rest. 114. *that*] *who* Q 10.

Skeat), but it is not the word. See l. 121: "then wink again," etc., where the meaning is close the eyes or keep them shut, as in Lyly, *Mother Bombe*, 1. ii. 40: "he is able to make a Ladies mouth water if she wink not"; and *Euphues* (Wks. ed. Bond, ii. 9): "better it were to holde *Euphues* in your hands, though you let him fal, when you be willing to winke, then [*i.e.* than] to sowe in a clout, and pricke your fingers, when you begin to nod."

91. *passenger*] wayfarer, traveller; cf. Lyly, ed. Bond, vol. ii. p. 4: "I resemble the Lappwing, who fearing hir young ones to be destroyed by passengers, flyeth with a false cry farre from their nestes, making those that looke for them seeke where they are not."

100. *jar*] Though contrasted by Drayton (*Polyolbion*, iii. 99) with

"open war," jar is used by Lyly of the Wars of the Roses (vol. ii. p. 205): "These jarres continued long, not without great losse both to the Nobilitie and Commonaltie." Cf. *Comedy of Errors*, 1. i. 11: "mortal and intestine jars"; and Gascoigne (Cambridge ed.), i. p. 141: "Howe unexpert I am in feates of war . . . I may not boast of any cruell jarre." The passage in the text recalls Greene, *Euphues his Censure* (ed. Grosart, vi. 160): "Mars had rather oppose him selfe against all the Gods, then enter a jarre with Venus."

110. *Leading . . . chain*] Malone gives W.'s reference to Ronsard, Livre xiv. Ode xxiii.:

"Les Muses lierent un jour

Des chaisnes de roses Amour," etc., itself an imitation of Anacreon, Ode xxx., which tells how the Muses bound

"Touch but my lips with those fair lips of thine— 115
 Though mine be not so fair, yet are they red—
 The kiss shall be thine own as well as mine:
 What see'st thou in the ground? hold up thy head:
 Look in mine eyeballs, there thy beauty lies;
 Then why not lips on lips, since eyes in eyes? 120

"Art thou asham'd to kiss? then wink again,
 And I will wink; so shall the day seem night;
 Love keeps his revels where there are but twain;
 Be bold to play, our sport is not in sight:
 These blue-vein'd violets whereon we lean 125
 Never can blab, nor know not what we mean.

"The tender spring upon the tempting lip
 Shews thee unripe; yet mayst thou well be tasted:
 Make use of time, let not advantage slip;
 Beauty within itself should not be wasted: 130
 Fair flowers that are not gather'd in their prime
 Rot and consume themselves in little time.

"Were I hard-favour'd, foul, or wrinkled-old,
 Ill-nurtur'd, crooked, churlish, harsh in voice,
 O'erworn, despised, rheumatic and cold, 135

116. *are they*] *they are* Gildon. 118. *in*] *on* Sewell. 119. *there*] Qq 1-3, *where* The rest. 120. *in*] Qq 1-4, *on* The rest. 123. *revels*] *rivals* Q 10; *there are*] Q 1, *they bee* Q 10, *there be* The rest. 126. *not*] Qq 1-4, *they* The rest. 130. *should*] *would* Lintott and Gildon. 133. *wrinkled-old*] hyphenated by Malone. 134. *Ill-nurtur'd*] *Ill natur'd* Qq 6, 8; *Ill-natur'd* Qq 9, 11-13.

Eros with garlands—roses are not mentioned—and handed him over to Beauty, and how he refused to be released. Farmer had found a source for *Timon*, IV. iii. 439-445, "The sun's a thief," etc., in Ronsard's "La terre les eaux va boivant," etc., the 19th Ode of Anacreon, and quoted Puttenham, *The Arte of English Poesie* (ed. Arber, p. 259), to show that some of Ronsard's adaptations of Anacreon and others had been in turn translated into English. The context in Puttenham shows that he was not referring to these two odes, and Shakespeare may have read them in French. According to Malone, they appear on opposite pages of Ronsard's works. In any case, the rhythm of the line is Shakespeare's own.

121. *wink*] See note on l. 90, and cf. *Selinus*, l. 489;

"Well I must seem to wink at his desire,
 Although I see it plainer than the day."

126. *blab*] Perhaps as the reeds repeated the story of Midas's asses' ears when his barber "did hyde His blabbed woordes within the ground" (Golding's *Metamorphoses*, xi. 210). For "blab" meaning tell tales, see *Twelfth Night*, I. ii. 63; and *2 Henry VI.* III. i. 154.

130. *Beauty . . . wasted*] Cf. *Sonnets*, i.-vi., a common-place in Elizabethan literature.

135. *O'erworn*] worn out; cf. l. 866: "Musing the morning is so much o'erworn"; and *Sonnets*, lxxiii.: "With Time's injurious hand crush'd and o'erworn."

135. *rheumatic*] For the accent cf. *Midsummer-Night's Dream*, II. i. 105.

Thick-sighted, barren, lean, and lacking juice,
 Then mightst thou pause, for then I were not for
 thee ;
 But having no defects, why dost abhor me ?

"Thou canst not see one wrinkle in my brow ;
 Mine eyes are grey and bright and quick in turning ; 140
 My beauty as the spring doth yearly grow,
 My flesh is soft and plump, my marrow burning ;
 My smooth moist hand, were it with thy hand felt,
 Would in thy palm dissolve, or seem to melt.

"Bid me discourse, I will enchant thine ear, 145
 Or, like a fairy, trip upon the green,
 Or, like a nymph, with long dishevell'd hair,
 Dance on the sands, and yet no footing seen :
 Love is a spirit all compact of fire,
 Not gross to sink, but light, and will aspire. 150

"Witness this primrose bank whereon I lie ;
 These forceless flowers like sturdy trees support me ;
 Two strengthless doves will draw me through the sky,
 From morn till night, even where I list to sport me :
 Is love so light, sweet boy, and may it be 155
 That thou shouldst think it heavy unto thee ?

142. *is*] as Lintott and Gildon ; *plump*] Qq 9, 11, *plumpe* Qq 1-3, 12, 13, *plumbe* Q 4, *plum* The rest. 152. *These*] Qq 1-4, *The* The rest. 154. *till*] to Boswell. 156. *shouldst*] *should* Q 1.

136. *Thick-sighted*] dim-eyed ; cf. *Julius Caesar*, v. iii. 21 : "My sight was ever thick" ; and 1 *Henry IV.* II. iii. 49 : "To thick-eyed musing and cursed melancholy." For "sight" meaning "eyes" see l. 183.

137, 138. *for thee . . . abhor me*] Mr. Wyndham notes the defective rime.

140. *grey*] According to Malone, what we now call blue eyes were in Shakespeare's time called grey, and considered eminently beautiful. He quotes l. 482 : "Her two blue windows faintly she up-heaveth." See note on *Romeo and Juliet*, II. iv. 47, in this series, where Prof. Dowden cites Cotgrave : "Bluard : m. arde : f. Gray, skie coloured, blewish."

148. *footing*] mark of feet ; cf. Turberville's *Booke of Hunting* (Reprint, p. 239) : "The termes of the treading or footing of all beastes of chace and Venerie.

The footing or printe of an Hartes foote is called the *Slot*," etc.

149. *compact*] composed ; cf. *As You Like It*, II. vii. 5 : "If he compact of jars grow musical, We shall have shortly discord in the spheres" ; *Titus Andronicus*, v. iii. 88 : "My heart is not compact of flint or iron." *of fire*] i.e. not of the grosser elements ; cf. *Henry V.* III. vii. 15-24 : "When I bestride him I soar, . . . he is pure air and fire : and the dull elements of earth and water never appear in him." See also *Sonnets*, xlv. and xlv.

150. *aspire*] rise, ascend ; cf. the figurative use in Greene, *Royal Exchange* [(Grosart, vii. p. 282) : "They which envie at other mens good fortunes being aspyred, and growne to preferment, and after abased : shame so at their fall and at their own defect, that they cease to envie."

"Is thine own heart to thine own face affected?
Can thy right hand seize love upon thy left?
Then woo thyself, be of thyself rejected,
Steal thine own freedom, and complain on theft. 160
Narcissus so himself himself forsook,
And died to kiss his shadow in the brook.

"Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use,
Herbs for their smell, and sappy plants to bear; 165
Things growing to themselves are growth's abuse:
Seeds spring from seeds and beauty breedeth beauty;
Thou wast begot; to get it is thy duty.

"Upon the earth's increase why shouldst thou feed,
Unless the earth with thy increase be fed? 170
By law of nature thou art bound to breed,
That thine may live when thou thyself art dead;
And so, in spite of death, thou dost survive,
In that thy likeness still is left alive."

By this, the love-sick queen began to sweat, 175
For, where they lay, the shadow had forsook them,

160. *on*] Qq 1, 2, of The rest. 168. *wast*] Qq 1-3, *wert* The rest.

157. *to . . . affected*] in love with;
cf. *Cymbeline*, v. v. 38:

"First, she confess'd she never loved
you, only

Affected greatness got by you, not
you:

Married your royalty, was wife to
your place:

Abhorr'd your person."

158. *seize . . . left*] This seems to
mean, "seize on love in seizing on your
left hand," i.e. clasp your left as a
lover. See *Romeo and Juliet*, III. iii. 35:
"more courtship lives In carrion-flies
than Romeo: they may seize On the
white wonder of dear Juliet's hand."
Seizure is embrace or hand-clasp,
used figuratively, in *King John*, III. i.
241.

162. *And . . . brook*] "For," as
Golding relates (*Metamorphosis*, iii.
520-523): "like a foolish noddie He
[Narcissus] thinkes the shadow that he
sees, to be a lively bodie. Astraughted
like an ymage made of Marble stone
he lyes, There gazing on his shadow still
with fixed staring eyes." "Shadow"
is often used of a portrait and also of

any image or reflection. See *King John*,
II. i. 498: "The shadow of myself
formed in her eye"; and *Richard III*.
I. ii. 264: "Shine out, fair sun, till I
have brought a glass, That I may see
my shadow as I pass."

166. *to themselves*] for themselves
only. Malone compares l. 1180, and
Sonnets, xciv. 10:

"The summer's flower is to the
summer sweet,

Though to itself it only live and
die."

168. *Thou . . . duty*] The thought
here, and in *Sonnets*, xiii. 14, is found
in Sidney (ed. Grosart, vol. iii. p. 45):

"The father justly may of thee com-
plaine,

If thou doe not repay his deeds
for thee,

In granting unto him a grandsire's
gaine.

Thy common-wealth may rightly
grieved be,

Which must by this immortall be
preserved,

If thou thus murther thy pos-
teritie."

And Titan, tired in the mid-day heat,
 With burning eye did hotly overlook them,
 Wishing Adonis had his team to guide,
 So he were like him and by Venus' side. 180

And now Adonis, with a lazy spright,
 And with a heavy, dark, disliking eye,
 His louring brows o'erwhelming his fair sight
 Like misty vapours when they blot the sky,
 Souring his cheeks, cries, "Fie, no more of love! 185
 The sun doth burn my face; I must remove."

"Ay me," quoth Venus, "young, and so unkind!
 What bare excuses mak'st thou to be gone!
 I'll sigh celestial breath, whose gentle wind
 Shall cool the heat of this descending sun: 190
 I'll make a shadow for thee of my hairs;
 If they burn too, I'll quench them with my tears."

"The sun that shines from heaven shines but warm,
 And, lo, I lie between that sun and thee:
 The heat I have from thence doth little harm, 195
 Thine eye darts forth the fire that burneth me;
 And were I not immortal, life were done
 Between this heavenly and earthly sun."

177. *tired*] 'tired (for *attired*) Collier. 186. *face* ;] *face* Q 1, *face*, The rest.
 188. *gone*!] so Q 5, The rest have a note of interrogation. 194. *that*] *the*
 Qq 12, 13. 198. *and*] *and this* Qq 7, 10.

177. *Titan*] the sun, as in *Troilus and Cressida*, v. x. 25; and *Romeo and Juliet*, II. iii. 4.

177. *tired*] Though Milton speaks of the sun as "Robed in flame and amber light," "tired" can hardly mean here, as Boswell thought, "attired," for not even the colour of clothing is suggested. Shakespeare may have remembered the difficulties of the sun's course as enumerated in Ovid, *Metamorphoses*, bk. ii., but possibly he fancifully represented it as feeling what it inflicts.

178. *overlook*] gaze on; cf. Greene's *Menaphon* (Grosart, vi. 115): "Samela espying the faire Sheeheard so far overgone in his gazing, stept to him, and askt him if he knew her that hee so overlookt her."

183. *louring*] frowning; cf. l. 75. *sight*] perhaps "eyes," as possibly in l. 822; cf. *Sonnets*, xlvii. 13: "Or if they [*i.e.* my thoughts] sleep, thy picture in my sight [*i.e.* the image in

the eye] Awakes my heart to heart's and eyes' delight"; Greene, *Tullies Love* (Grosart, vii. 112): "the gorgeous windowes of the Citie were stuffed with troupes of beautiful Ladies tickled with an earnest desire to satisfie their sightes with his Personage"; and Lodge, *Glaucus and Silla* (ed. 1819, p. 18): "The piteous nimphes . . . Did loose the springs of their remorseful sight, And wept so sore to see his scant redresse."

185. *Souring*] Cf. *Richard II.* II. i. 169: "sour my patient cheek Or bend one wrinkle on my sovereign's face."

188. *bare*] shamelessly inadequate; see *1 Henry IV.* III. ii. 13: "Such poor, such bare, such lewd, such mean attempts"; *Henry VIII.* v. iii. 125: "sudden commendations . . . They are too thin and bare to hide offences"; *Coriolanus*, v. i. 20: "he replied, It was a bare petition of a state To one whom they had punish'd."

"Art thou obdurate, flinty, hard as steel?
Nay, more than flint, for stone at rain relenteth: 200
Art thou a woman's son, and canst not feel
What 'tis to love? how want of love tormenteth?
O, had thy mother borne so hard a mind,
She had not brought forth thee, but died unkind.

"What am I, that thou shouldst contemn me this? 205
Or what great danger dwells upon my suit?
What were thy lips the worse for one poor kiss?
Speak, fair; but speak fair words, or else be mute:
Give me one kiss, I'll give it thee again,
And one for interest, if thou wilt have twain. 210

"Fie, lifeless picture, cold and senseless stone,
Well painted idol, image dull and dead,
Statue contenting but the eye alone,
Thing like a man, but of no woman bred!
Thou art no man, though of a man's complexion, 215
For men will kiss even by their own direction."

This said, impatience chokes her pleading tongue,
And swelling passion doth provoke a pause;
Red cheeks and fiery eyes blaze forth her wrong;

203. *hard*] Q 1, *bad* The rest. 205. *this*] *thus* Q 10 and Capell MS.
213. *Statue*] *Statue* Qq 1-3. 214. *no*] *a* Q 10.

199. *obdurate*] Accented as in *Titus Andronicus*, II. iii. 160; 2 *Henry VI.* IV. vii. 122, etc.

200. *relenteth*] becomes soft. There is a similar use in *Measure for Measure*, III. i. 239: "He, a marble to her tears, is washed with them but relents not." Prof. Case compares Chaucer, *Chanouns Yemannes Tale*, 725: "He stired the coles, til relente gan The wex agayn the fyr."

204. *unkind*] unnatural (Malone), childless (Schmidt). On which Prof. Case says: "Malone's meaning seems to me due to an inability to accept the obvious sense when there is an idiomatic one in existence, a common fault with annotators,—Schmidt's, mere guess-work. *Unkind* is to me the natural sequel to "hard" in the preceding line, and the sense of the whole this: Had your mother been as hard-hearted as you, she would not have relented, and you would not have been born."

205. *this*] Steevens proposed *thus*,

quoting other defective rimes—unlikely . . . quickly; adder . . . shudder. Malone paraphrased, "that thou shouldst contemptuously refuse this favour that I ask." But "this" in the sense of "thus" is not uncommon in our older writers. See Skelton (ed. Dyce, vol. i. p. 3): "*This* dealid this world with me as it lyst"; *ibid.* p. 63: "Of fortune *this* the chaunce Standeth on variaunce"; *ibid.* p. 161: "Where Christis precious blode Dayly offred is To be poluted *this*"; Hazlitt's *Early Popular Poetry*, vol. iv. p. 106: "For I can not lyve *this* in wrechednes"; and *The Proude Wyves Paternoster*, *ibid.* p. 156: "I was never thys a frayde, I make god a vow."

211. *picture*] See *Merchant of Venice*, I. ii. 76; and Lyly (ed. Bond, ii. 48), where Euphues, speaking of his companion, Philautus, whom Fidus had called "tongue-tied," says: "I seemed to everyone to beare with me the picture of a proper man but no living person."

219. *blaze*] proclaim, with perhaps a

Being judge in love, she cannot right her cause: 220
 And now she weeps, and now she fain would speak,
 And now her sobs do her intendments break.

Sometimes she shakes her head, and then his hand,
 Now gazeth she on him, now on the ground;
 Sometimes her arms infold him like a band: 225
 She would, he will not in her arms be bound;
 And when from thence he struggles to be gone,
 She locks her lily fingers one in one.

"Fondling," she saith, "since I have hemm'd thee here
 Within the circuit of this ivory pale, 230
 I'll be a park, and thou shalt be my deer;
 Feed where thou wilt, on mountain or in dale:
 Graze on my lips, and if those hills be dry,
 Stray lower, where the pleasant fountains lie.

"Within this limit is relief enough, 235
 Sweet bottom-grass and high delightful plain,
 Round rising hillocks, brakes obscure and rough,

225. *like a band*] *as a band* Q 10. 226. *will*] *would* Q 10. 228. *her*] *their*
 Farmer conj. 229. *she saith*] *saith she* Lintott and Gildon, *said she* Ewing.
 231. *a*] Qq 1, 2, *the* The rest, *thy* Malone (1790). 236. *bottom-grass*] hyphenated
 by Malone.

suggestion in the words red and fiery of
 its meaning in heraldry. See Lyly (ed.
 Bond, ii. 205): "drawen with a blacke
 coale, for others to blaze with a bright
 colour"; and iii. 78: "shouldst thou
 live wanting a tongue to blaze the beautie
 of Semele?"

220. *Being*] *i.e.* though she is.

222. *intendments*] intended words.
 It occurs meaning "intention" in *As
 You Like It*, i. i. 140; *Henry V.* i.
 ii. 144; and *Othello*, iv. ii. 206.

229. *Fondling*] Mr. Wyndham says
 that "the word is descriptive of Venus'
 action, not a term of endearment applied
 to Adonis." Heywood does not seem
 to have so understood it; see *Fair Maid
 of the Exchange* (Pearson, ii. 55):

Bow. "Why then have at her.

Fondling I say, since I have
 hem'd thee heere,

Within the circle of this
 ivory pale,

Ile be a parke."

MALL. "Hands off, fond sir."

Here "fond sir" seems to be "fond-
 ling" retorted. It is doubtful if
 "fondling" in the sense of caressing

appears so early; while as a substantive,
 used tenderly or contemptuously, it is
 common. See Lyly, *Woman in the
 Moone*, ii. i. 230: "But fondling as I
 am why grieve I thus?"; Greene (ed.
 Grosart, ii. 134): "such foolish fondlings,
 as will be lovers, but for lust"; ix. 94:
 "Venus had pittied the fondling"; *ibid.*
 iii.: "such is the nature of these fondlings
 that they cannot cover their owne scapes."
 In the *Digby Mysteries* (ed. Furnivall,
 p. 6), Herod uses it of the children in
 directing the soldiers to kill them:
 "Therfor quyte you wele in feld and
 town And of all the fondlynges make a
 delyveraunce." Besides, Venus could
 hardly be said to fondle Adonis when
 her fingers were locked, forming "an
 ivory pale" (*i.e.* palisade).

230, 231. *Within . . . deer*] Bor-
 rowed by Waller, *On a Girdle*, l. 6:
 "The pale which held that lovely deer."

235. *relief*] food. See *Master of
 Game* (Reprint 1909, p. 14, note): "Re-
 lief, which denoted the act of arising
 and going to feed, became afterwards
 the term for the feeding itself."

236. *bottom*] valley, dale. See *As You*

To shelter thee from tempest and from rain:
 Then be my deer, since I am such a park,
 No dog shall rouse thee, though a thousand bark." 240

At this Adonis smiles as in disdain,
 That in each cheek appears a pretty dimple:
 Love made those hollows, if himself were slain,
 He might be buried in a tomb so simple;
 Foreknowing well, if there he came to lie, 245
 Why, there Love liv'd, and there he could not die.

These lovely caves, these round enchanting pits,
 Open'd their mouths to swallow Venus' liking.
 Being mad before, how doth she now for wits?
 Struck dead at first, what needs a second striking? 250
 Poor queen of love, in thine own law forlorn,
 To love a cheek that smiles at thee in scorn!

Now which way shall she turn? what shall she say?
 Her words are done, her woes the more increasing;
 The time is spent, her object will away 255
 And from her twining arms doth urge releasing.
 "Pity," she cries, "some favour, some remorse!"
 Away he springs, and hasteth to his horse.

252. *in*] with Q 13. 253. *she say*] *we say* Q 4. 258. *springs*] *spring'th* Q 10.

Like It, iv. iii. 79, where "the neighbour bottom" is the next valley.

239. *park*,] I have restored the comma of Q 1, as the meaning may be, such a park that in it no dog shall rouse thee, rather than such a park as I have described. Malone and Camb. Edd. point with a semicolon.

240. *rouse*] Mr. Wyndham explains: a "term of art in venery," quoting the 2nd ed. of Guillim's *Display of Heraldrie* (in 3rd ed. p. 176; not in 1st ed. 1611): "You shall say Dislodge the Bucke . . . Rowse [the] Hart." Yet I think a buck, a beast of the chase, was in Shakespeare's mind: it was certainly more likely to be found in parks; and Turbervile's testimony is directly contrary to Guillim's. See *Booke of Hunting* (1576, Reprint, p. 241): "We herbor and Unherbor a Harte, and he lieth in his layre: we lodge and rowse a Bucke, and he lieth also in his layre: we seeke and finde the Rowe and he beddeth"; and *ibid.* p. 98: "When a huntsman

goeth to rowze a deare, or to unharbor a Hart or so," etc. But hunting terms were used more freely than some modern scholars would admit. Turbervile himself is inconsistent; on p. 100 he says: "a Fox or such like vermyne are rayased. An Hart and a Bucke likewise, reared, rouzed, and unharbored"; and his apology for his inconsistency is worth noting (p. 236): "And if the Reader do find that in any parte of the discourses in this booke, I have termed any of them otherwise, then let him also consider that in handling of an Arte, or in setting down rules and precepts of anything, a man must use such woordes as may be most easie, perspicuous and intelligible." So in Shakespeare, "rouse" is used of the lion, *1 Henry IV.* i. iii. 198; of the panther, *Titus Andronicus*, ii. ii. 21; and, by Sir Toby, of the night-owl, "in a catch that will draw three souls out of one weaver," *Twelfth Night*, ii. iii. 60.

But, lo, from forth a copse that neighbours by,
 A breeding jennet, lusty, young and proud, 260
 Adonis' trampling courser doth espy,
 And forth she rushes, snorts and neighs aloud:
 The strong-neck'd steed, being tied unto a tree,
 Breaketh his rein and to her straight goes he.

Imperiously he leaps, he neighs, he bounds, 265
 And now his woven girths he breaks asunder;
 The bearing earth with his hard hoof he wounds,
 Whose hollow womb resounds like heaven's thunder;
 The iron bit he crusheth 'tween his teeth,
 Controlling what he was controlled with. 270

His ears up-prick'd; his braided hanging mane
 Upon his compass'd crest now stand on end;
 His nostrils drink the air, and forth again,
 As from a furnace, vapours doth he send:
 His eye, which scornfully glisters like fire, 275
 Shows his hot courage and his high desire.

Sometime he trots, as if he told the steps,
 With gentle majesty and modest pride;
 Anon he rears upright, curvets and leaps,
 As who should say "Lo, thus my strength is tried; 280

259. *forth*] *thence* Q 10. 261. *doth*] *did* Q 10. 266. *girths*] Qq 2, 3, *girthes* Q 1, *girts* The rest. 269. *crusheth*] Qq 1-4, *crushes* The rest. 272. *stand*] Qq 1-4, *stands* The rest; *on*] *an* Qq 12, 13. 274. *send*] *lend* Lintott and Gildon. 275. *scornfully glisters*] *glisters scornfully* Sewell; *like*] *like the* Q 10. 276. *hot . . . high*] *high . . . hot* Anon. conj. 277. *Sometime*] Qq 1-3, *Sometimes* The rest.

267. *bearing*] Cf. 1 *Henry IV.* v. iv. 92:

"this earth that bears thee
 dead

Bears not alive so stout a
 gentleman."

For "wound" see *Richard II.* III. ii. 7: "Though rebels wound thee with their horses' hoofs."

272. *compass'd*] "arch'd. A compass'd ceiling is a phrase still in use" (Malone). Steevens compares *Troilus and Cressida*, I. ii. 120: "She came to him th' other day into the compass'd window," i.e. the *bow* window. Minshew has "a Compasse circle or circuit," and "a Compasse, an instrument so called, because it serves to make a round circle or compasse about"; and Cotgrave, "Circulaire: com. Round,

circular, orbicular, compassing about, in a ring." The mane may have been arched by clipping. See Topsel, *Four-footed Beasts*, p. 222: "Some again cut it to stand compass like a bow." *stand*] *stands* (Qq 5-10) is a needless alteration: the idea of "mane" is plural.

275. *glisters*] "Glitters" does not occur in Shakespeare, though "glittering" is more common than "glistening."

277. *told*] counted. See *Love's Labour's Lost*, I. ii. 41: "How many is one thrice told?—I am ill at reckoning"; *All's Well*, II. i. 169:

"the pilot's glass

Hath told the thievish minutes
 how they pass";

Timon, III. v. 107: "While they have told their money."

And this I do to captivate the eye
Of the fair breeder that is standing by."

What recketh he his rider's angry stir,
His flattering "Holla" or his "Stand, I say"?
What cares he now for curb or pricking spur? 285
For rich caparisons or trappings gay?

He sees his love, and nothing else he sees,
For nothing else with his proud sight agrees

Look, when a painter would surpass the life,
In limning out a well proportion'd steed, 290
His art with nature's workmanship at strife,
As if the dead the living should exceed;

So did this horse excel a common one
In shape, in courage, colour, pace and bone.

Round-hoof'd, short-jointed, fetlocks shag and long, 295
Broad breast, full eye, small head and nostril wide,
High crest, short ears, straight legs and passing strong,
Thin mane, thick tail, broad buttock, tender hide:

Look, what a horse should have he did not lack,
Save a proud rider on so proud a back. 300

281. *this*] Qq 1-3, *thus* The rest. 290. *limning*] Lintott and Gildon,
limning Qq. 293. *this*] *his* Qq 9, 11, 13; *a*] *each* Kinneare conj. 296. *eye*]
Qq 1-3, *eie* Q 4, *eyes* The rest.

281. *this*] Perhaps the meaning is
"thus," which was read by the later
Quartos. See note on l. 205.

282. *breeder*] female; cf. "breeding
jennet," l. 260; and 3 *Henry VI.* II.
i. 42, contrasted with "male."

283. *stir*] excitement; cf. *Two Gentle-
men of Verona*, v. iv. 13: "What
halloing and what stir is this to-day?";
and 1 *Henry VI.* i. iv. 98: "What
stir is this? what tumult's in the
heavens?" Prof. Case compares
Cymbeline, i. iii. 12: "the fits and
stirs of's mind."

284. *Holla*] Malone supposes this
formerly a term of the manege, com-
paring *As You Like It*, III. ii. 257:
"Cry 'holla' to thy tongue, I prithee:
it curvets unseasonably."

285. *curb . . . spur*] Virgil's "*frena
virum neque verbera sæva*" (*Georgics*,
iii. l. 252).

290. *limning*] painting; cf. Topsel,
Four-footed Beasts, p. 222: "Nicon,
that famous painter of Greece, when he
had most curiously limbed forth a Horse
perfection, and failed in no part of nature
or art, but only in placing hairs under
his eye, for that only fault he received
a disgraceful blame."

295-298. *Round-hoof'd . . . hide*] Of
these fourteen points, Topsel in his
several descriptions of the colt, horse,
and stallion explicitly names ten. He
differs in regard to the mane. See
especially his summary (*Four-footed
Beasts*, p. 233): "his buttocks round,
his breast broad . . . a little and dry
head . . . short and pricked ears, great
eyes, broad nostrils, a long and large
mane and tail, with a solid and fixed
rotundity of his hoofs"; while "the
faults and signes of reprobation in
horses" are (p. 232): "a great and
fleshy head, great ears, narrow nostrils,
hollow eyes, . . . a mane not hairy, a
narrow breast, . . . not strong, crooked
legs, thin, full fleshy, plain and low
hoofs." See also *Shakespeare's England*,
vol. II. p. 413, where Blundeville's de-
scription is cited from *The Fowre Chiefyst
Offices belonging to Horsemanship*
(1565): "Round hooves, short pasterns
with long fewter lockes, Broade breast,
great eies, short and slender head, wide
nostrils, the creast rising, short ears,
strong legs, crispe mane, long and bushy
tail, great round buttocks."

295. *fetlocks shag and long*] So Topsel
(p. 222): "Therefore it is never good

Sometime he scuds far off, and there he stares;
 Anon he starts at stirring of a feather;
 To bid the wind a base he now prepares,
 And where he run or fly they know not whether;
 For through his mane and tail the high wind sings, 305
 Fanning the hairs, who wave like feather'd wings.

He looks upon his love and neighs unto her;
 She answers him, as if she knew his mind:
 Being proud, as females are, to see him woo her,
 She puts on outward strangeness, seems unkind, 310
 Spurns at his love and scorns the heat he feels,
 Beating his kind embracements with her heels.

Then, like a melancholy malcontent,
 He vails his tail, that, like a falling plume,

301. *Sometime*] *Sometimes* Qq 8, 9, 11, 13. 302. *starts*] *stares* Qq 9-13.
 303. *a base*] *abase* Q 10. 304. *And where*] Qq, *And wher* Malone (1780),
And whe'r Malone (1790: Capell MS.), *And whether* Cambridge; *whether*]
whither Sewell. 306. *who wave*] *which wave* Q 9, *who have* Lintott, *which*
heave Gildon. 314. *vails*] *vales* Qq 5, 7-9, *veils* Sewell.

to cut the mane or the fetter-locks, except necessity require, for the mane and fore-top is an ornament to the neck and head, and the fetter-locks to the legs and feet."

For "shag," which means rough and hairy, cf. *2 Henry VI.* III. i. 367: "Like a shag-hair'd crafty kern," a reference to the Irish glib; and Lyly, *Sapho and Phao*, IV. iv. 33: "My shag-haire Cyclops," the quality of whose hair is shown in Ovid, *Metamorphoses*, xiii. 765, 766: "Jam rigidos pectis rastris, Polypheme, capillos, Jam libet hirsutam tibi falce recidere barbam": it was raked and reaped. See also *Eng. Dialect Dict.* sub *voc.*

303. *base*] "Also Prisoner's base . . . A popular game among boys; it is played by two sides, who occupy contiguous 'bases' or 'homes'; any player running out from his 'base' is chased by one of the opposite side, and, if caught, made a prisoner . . . to bid base: to challenge to a chase in this game; *gen.* to challenge" (*New Eng. Dict.*). See also Prof. Dowden's note on *Cymbeline*, v. iii. 20, in this edition.

304. *where*] *whether*, which some edd., including Cambridge, read here. Compare the readings of F 1 in *Tempest*, v. i. 111: "Where thou bee'st he or no"; and *Comedy of Errors*, IV. i. 60: "Good sir, say, whe'r you'l answer me

or no." Prof. Case compares Jonson, *Epigrammes, To Iohn Donne* (No. xcvi., 1616 fol. p. 797): "Who shall doubt, Donne, where I a Poet be, When I dare send my Epigrammes to thee?" *whether*] which of the two. Prof. Case compares Spenser, *Faerie Queene*, I. II. xxxvii. 4:

"One day in doubt I cast for to compare,
 Whether in beauties glorie did excede."

306. *who*] which, as in *Winter's Tale*, IV. iv. 581: "Nothing so certain as your anchors, who Do their best office, if they can but stay you."

310. *outward strangeness*] a show of aversion or coldness; cf. Greene's *Carde of Fancie* (Grosart, iv. 122): "my straightnes in words was no strangnes in minde, my bitter speeches were written with my hand, not wrought with my heart"; and Lyly, *Euphues* (Bond, i. 200): "The Gentlewoman . . . gave him such a cold welcome that he repented that he was come . . . he uttered this speach 'Faire Ladye, if it be the guise of Italy to welcome straungers with strangnes, I must needs say the custome is strange and the countrey barbarous.'"

314. *vails*] lowers. Minsheu has "to Vaile, i. to put, cast, let fall, or fell downe."

Cool shadow to his melting buttock lent: 315
 He stamps, and bites the poor flies in his fume.
 His love, perceiving how he was enraged,
 Grew kinder, and his fury was assuaged.

His testy master goeth about to take him;
 When, lo, the unback'd breeder, full of fear, 320
 Jealous of catching, swiftly doth forsake him,
 With her the horse, and left Adonis there:
 As they were mad, unto the wood they hie them,
 Out-stripping crows that strive to over-fly them.

All swoln with chafing, down Adonis sits, 325
 Banning his boisterous and unruly beast:
 And now the happy season once more fits,
 That love-sick Love by pleading may be blest;
 For lovers say, the heart hath treble wrong
 When it is barr'd the aidance of the tongue. 330

An oven that is stopp'd, or river stay'd,
 Burneth more hotly, swelleth with more rage:
 So of concealed sorrow may be said;
 Free vent of words love's fire doth assuage;
 But when the heart's attorney once is mute, 335
 The client breaks, as desperate in his suit.

315. *buttock*] *buttocke* Qq 1-3, *buttocks* The rest. 317. *was*] Qq 1, 2, *is*
 The rest. 319. *goeth*] Qq 1-4, *goes* The rest. 325. *chafing*] *chasing* Qq 4,
 5, 7, 10. 334. *doth*] *doth oft* Sewell.

316. *fume*] *rage*; cf. 2 *Henry VI.*
 i. iii. 153:

"her fume needs no spurs,
 She'll gallop far enough to her
 destruction."

319. *goeth about*] attempts; cf. Lyly
 (ed. Bond, ii. 26): "But why go I about
 to dissuade thee from that, which I my
 self followed . . . Thou goest about a
 great matter, neither fit for thy yeares,
 being very young, nor thy profit, being
 left so poore"; *ibid.* p. 224: "the
 oftener they goe about by force to rule
 them [young wives], the more froward
 they finde them."

326. *Banning*] cursing; cf. Lyly,
Sapho and Phao, iv. ii. 30: "wowe
 with kisses, ban with curses"; *Mother*
Bombie, ii. ii. 21: "Well, be as bee
 may is no banning"; *Maydes Meta-*
morphosis, ii. i. 109: "set them so at
 ods Till to their teeth they curse, and
 ban the Gods."

331. *An oven . . .*] Perhaps sug-
 gested by Lyly, *Euphues* (Bond, i.
 210): "Well, well, seeing the wound
 that bleedeth inwarde is most daunger-
 ous, that the fire kepte close burneth
 most furious, that the Ooven dammed
 up baketh soonest, that sores having no
 vent fester inwardly, it is high time to
 unfolde my secret love to my secrete
 friende." See also Spenser, *Faerie*
Queene, i. ii. 34: "He oft finds
 med'cine who his grieve imparts, But
 double griefs afflict concealing harts,
 As raging flames who striveth to
 suppress."

333. *concealed sorrow*] See *Macbeth*,
 iv. iii. 209: "Give sorrow words: the
 grief that does not speak Whispers the
 o'er-fraught heart and bids it break."

335. *heart's attorney*] Lyly (ed.
 Bond, ii. 167) calls the tongue "the
 ambassador of the heart." Prof. Case
 notes the legal references here.

He sees her coming, and begins to glow,
 Even as a dying coal revives with wind,
 And with his bonnet hides his angry brow,
 Looks on the dull earth with disturbed mind, 340
 Taking no notice that she is so nigh,
 For all askance he holds her in his eye.

O, what a sight it was, wistly to view
 How she came stealing to the wayward boy!
 To note the fighting conflict of her hue, 345
 How white and red each other did destroy!
 But now her cheek was pale, and by and by
 It flash'd forth fire, as lightning from the sky.

Now was she just before him as he sat,
 And like a lowly lover down she kneels; 350
 With one fair hand she heaveth up his hat,
 Her other tender hand his fair cheek feels:
 His tenderer cheek receives her soft hand's print,
 As apt as new-fall'n snow takes any dint.

O, what a war of looks was then between them! 355
 Her eyes petitioners to his eyes suing;
 His eyes saw her eyes as they had not seen them;
 Her eyes woo'd still, his eyes disdain'd the wooing:
 And all this dumb play had his acts made plain
 With tears, which chorus-like her eyes did rain. 360

345. *hue*] Gildon, *hew* Qq 1-7, 10, *hiew* The rest. 348. *as*] *and* Qq 6, 8, 9, 11-13. 350. *lowly*] *slowly* Q 4. 352. *cheek*] *cheeke* Qq 1-4, *cheekes* The rest. 353. *tenderer*] *tendrer* Q 1, *tender* The rest; *cheek receives*] *cheeke, receiues* Qq 1-3, *cheeks* (or *cheekes*) *receiues* Qq 4, 5, 7, 10, *cheeks* (or *cheekes*) *receiue* Qq 6, 8, 9, 11-13. 358. *woo'd*] *wood* Qq 5, 7.

339. *bonnet*] cap or hat, as often. Schmidt notes that "hat" is the word used in l. 351.

342. *For . . . eye*] Watches her sidewise, sees without looking at her. Perhaps there is, as often, a suggestion of mistrust. See *New Eng. Dict.*

343. *wistly to view*] to see clearly: wistly often means no more than steadily. It is usually explained to mean "wistfully," but see note on *Passionate Pilgrim*, vi. 12..

351. *heaveth*] The word does not imply any effort; cf. Middleton, *A Chaste Maid in Cheapside* (Wks. ed. Bullen, v. p. 94), v. i. 16: "Look up, an't like your worship; heave those eyes"; and Lyly, *Sapho and Phao*, iv. iii. 87: "with the heaving up of myne arm I waked."

359, 360. *dumb play . . . acts . . . chorus-like*] From this passage Malone inferred that the poem was not written till Shakespeare "had left Stratford and became acquainted with the theatre." This is probable, but as Malone knew (*Variorum*, 1821, vol. ii. p. 149), the players had visited Stratford so early as 1569. For dumb shows, see *Lo-crine* and *Gorbuduc*; the latter has also a chorus. See also Introduction on Barnfield's imitation of this passage.

359. *his*] *i.e.* its, which does not occur in the English Bible (1611), and is rarer in Shakespeare than is generally supposed, *e.g.* in *Romeo and Juliet*, i. iii. 52, F 1 reads "it."

360. *With*] = by.

Full gently now she takes him by the hand,
A lily prison'd in a gaol of snow,
Or ivory in an alabaster band;
So white a friend engirts so white a foe:
This beauteous combat, wilful and unwilling, 365
Show'd like two silver doves that sit a-billing.

Once more the engine of her thoughts began:
"O fairest mover on this mortal round,
Would thou wert as I am, and I a man,
My heart all whole as thine, thy heart my wound; 370
For one sweet look thy help I would assure thee,
Though nothing but my body's bane would cure thee."

"Give me my hand," saith he; "why dost thou feel it?"
"Give me my heart," saith she, "and thou shalt have
it;

O, give it me, lest thy hard heart do steel it, 375
And being steel'd, soft sighs can never grave it:
Then love's deep groans I never shall regard,
Because Adonis' heart hath made mine hard."

"For shame," he cries, "let go, and let me go;
My day's delight is past, my horse is gone, 380
And 'tis your fault I am bereft him so:
I pray you hence, and leave me here alone;
For all my mind, my thought, my busy care,
Is how to get my palfrey from the mare."

363. *alabaster*] Qq 8-13, *allablaster* (or *alablaster*) The rest. 366. *two*] Qq 1-3, 5, 6, to The rest. 371. *thy*] *my* Qq 8, 9, 11, 13. 373, 374. *saith* . . . *saith*] *said* . . . *said* Q 10. 374. *my*] *thy* Gildon. 384. *from*] *for* Q 10.

362. *A lily* . . .] cf. Golding, *Ovid's Met.*, iv. 438: "As if a man an Ivorie Image or a Lillie white Should overlay or close with glasse."

364. *engirts*] clasps: *gyrt* and *girt* are the readings of F 1 in *1 Henry VI.* III. i. 171, and *2 Henry VI.* I. i. 65.

367. *engine*] Cf. *Titus Andronicus*, III. i. 82: "O, that delightful engine of her thoughts, That blabbed them with such pleasing eloquence, Is torn from forth that pretty hollow cage."

370. *thy heart my wound*] Stronger than "thy heart wounded as mine." For hyperbole, cf. *Tempest*, v. i. 286: "I am not Stephano, but a cramp."

371. *help*] cure, as in *Comedy of Errors*, v. i. 160. As a verb it is similarly used in *The Tempest*, II. ii.

97, and in *Two Gentlemen of Verona*, IV. ii. 47.

372. *bane*] destruction, death; cf. *Mamillia* (Grosart's *Greene*, II. 176): "O infortunate Pharicles hath the dolorous destinies decreed thy destruction, or the perverse planets in thy nativity conspired thy bitter bane?" In *Macbeth*, v. iii. 60, "death and bane" seem to be synonyms. See also Tuber-vile, *Booke of Hunting*, p. 137: "they may be taught to bring The harmelesse Hart unto his bane," said of hunters.

376. *grave*] "To impress deeply, to fix indelibly"—*New Eng. Dict.*, which quotes Gower, *Confessio Amantis*, l. 60: "Min hert is growen into stone So that my lady there upon Hath such a print of love grave That . . ."

Thus she replies: "Thy palfrey, as he should,
 Welcomes the warm approach of sweet desire:
 Affection is a coal that must be cool'd;
 Else, suffer'd, it will set the heart on fire:
 The sea hath bounds, but deep desire hath none;
 Therefore no marvel though thy horse be gone. 385 390

"How like a jade he stood, tied to the tree,
 Servilely master'd with a leathern rein!
 But when he saw his love, his youth's fair fee,
 He held such petty bondage in disdain;
 Throwing the base thong from his bending crest, 395
 Enfranchising his mouth, his back, his breast.

"Who sees his true-love in her naked bed,
 Teaching the sheets a whiter hue than white,
 But, when his glutton eye so full hath fed,
 His other agents aim at like delight? 400
 Who is so faint, that dares not be so bold
 To touch the fire, the weather being cold?

385. *he*] *she* Qq 6, 8, 9, 11-13. 391. *the*] Qq 1-4, *a* The rest. 392. *rein*] *reine* Qq 11-13, *raine* The rest, *reign* Gildon. 397. *sees*] *seekes* Qq 2-4.
 401. *is so*] *so is* Q 10; *dares*] *dare* Qq 12, 13.

388. *suffer'd*] allowed to burn, as in *S Henry VI.* iv. viii. 8: "A little fire is quickly trodden out; Which, being suffer'd, rivers cannot quench." Similarly in *2 Henry VI.* iii. ii. 262, it means "allowed to sleep": "It were but necessary you were waked, Lest, being suffered in that harmful slumber, The mortal worm might make the sleep eternal."

393. *fee*] reward; cf. *Richard III.* i. ii. 170: "But now thy beauty is proposed my fee, My proud heart sues." In l. 609, the word bears its legal sense. Prof. Case questions whether it may not here be used in the sense of "any allotted portion" (*i.e.* here, the fair possession that was his by right of youth), for which *New Eng. Dict.* quotes Tusser and others, including George Herbert, *The Discharge*, l. 21: "only the present is thy part and fee."

397. *Who sees . . . bed*]. Cf. *Praise of Chastity*, from *The Phoenix' Nest* (1593: Peele, ed. Bullen, ii. p. 363):

"Who hath beheld fair Venus in
 her pride
 Of nakedness, all alabaster white,
 In ivory bed, straight laid by
 Mars his side,

And hath not been enchanted
 with the sight . . .
 Crown him with laurel for his
 victory."

In the phrase "naked bed," Mr. Wyndham finds an echo of Kyd's *Jeronimo*, II. v. 1: "what out-cries pluck me from my naked bed"; but it was common enough not to suggest a situation which the Elizabethan public found humorous. See Edwardes's song beginning: "When going to my naked bed as one that would have slept." The expression may have arisen from a practice already obsolescent. See Armin, *Nest of Ninnies* (Shaks. Soc. p. 24): "To bed he goes; and Jemy ever used to lie naked, as is the use of a number, amongst which number she knew that Jemy was one; who no sooner was in bed, but shee herself knocked at the doore . . . under [the bed] hee creepes, stark naked, where he was stung with nettles." See also Hazlitt's *Early Popular Poetry*, vol. ii. p. 48, *Sqyr of Lowe Degre*, l. 673; and vol. iii. p. 51, *Tale of the Basyn*, xix., xxi. "Naked," however, often meant only "unarmed" or "lightly clad."

"Let me excuse thy courser, gentle boy;
And learn of him, I heartily beseech thee,
To take advantage on presented joy; 405
Though I were dumb, yet his proceedings teach thee:
O, learn to love; the lesson is but plain,
And once made perfect, never lost again."

"I know not love," quoth he, "nor will not know it,
Unless it be a boar, and then I chase it; 410
'Tis much to borrow, and I will not owe it;
My love to love is love but to disgrace it;
For I have heard it is a life in death,
That laughs, and weeps, and all but with a
breath.

"Who wears a garment shapeless and unfinish'd? 415
Who plucks the bud before one leaf put forth?
If springing things be any jot diminish'd,
They wither in their prime, prove nothing worth:
The colt that's back'd and burthen'd being young
Loseth his pride, and never waxeth strong. 420

"You hurt my hand with wringing; let us part,
And leave this idle theme, this bootless chat:
Remove your siege from my unyielding heart;
To love's alarms it will not ope the gate:
Dismiss your vows, your feigned tears, your flattery; 425
For where a heart is hard they make no battery."

409. *will not*] *will I* Lintott and Gildon. 413. *in*] *of* Q 10. 414. *with*] *in* Sewell. 424. *alarms*] *allarmes* (or *alarmes*) Qq 1-3, *alarum* Q 4, *alarme* The rest.

405. *on*] Usually "of" is found, as now, but "having some advantage on" occurs in *Julius Caesar*, v. iii. 6; and "gain Advantage on" in Sonnet lxiv. 6.

412. *My . . . it*] My only desire with respect to love is a desire to bring discredit on it.

416. *bud*] Cf. *The Shepherd's Song of Venus and Adonis* [H. C(onstable) in *England's Helicon*, 1600]: "Tender are my years, I am yet a bud" (Malone).

421. *with wringing*] by pressing it; cf. l. 475. The word now suggests a wrench or twist, but in Shakespeare's time a tight boot could be said to wring the foot. See Cotgrave, "Estreindre. To wring, strain, squeeze; to straiten, restraine, presse hard, thrust up close

together"; and "Estreinct . . . strayned, wrung, squeezed, gripped fast"; cf. Guilpin's *Skialetheia*, Ep. 38 (Reprint, p. 14): "He's a fine fellow . . . Who piently jets, can caper, daunce and sing, Play with his mistris fingers, her hand wring." Malone quotes *Shepherd's Song of Venus and Adonis* [see on l. 416 above]: "Thou wringest me too hard."

424. *alarms*] onsets, attacks.

426. *battery*] almost "forcible entrance." See *3 Henry VI.* III. i. 37: "Her sighs will make a battery in his breast"; and *Tullies Love* (Grosart's Greene, vii. p. 175): "hoping the consideration of his martirdome will at length make battery into the bulwarke of your breast."

"What! canst thou talk?" quoth she, "hast thou a tongue?
O, would thou hadst not, or I had no hearing!
Thy mermaid's voice hath done me double wrong;
I had my load before, now press'd with bearing: 430
Melodious discord, heavenly tune harsh-sounding,
Ear's deep-sweet music, and heart's deep-sore wounding.

"Had I no eyes but ears, my ears would love
That inward beauty and invisible;
Or were I deaf, thy outward parts would move 435
Each part in me that were but sensible:
Though neither eyes nor ears, to hear nor see,
Yet should I be in love by touching thee.

"Say, that the sense of feeling were bereft me,
And that I could not see, nor hear, nor touch, 440
And nothing but the very smell were left me,
Yet would my love to thee be still as much;
For from the stillitory of thy face excelling
Comes breath perfum'd, that breedeth love by smell-
ing.

"But, O, what banquet wert thou to the taste, 445
Being nurse and feeder of the other four!
Would they not wish the feast might ever last,
And bid Suspicion double-lock the door,
Lest Jealousy, that sour unwelcome guest,
Should by his stealing in disturb the feast?" 450

432. *Ear's*] *Eares* Qq 1-3, *Earths* The rest; *deep-sweet* . . . *deep-sore*] hyphened by Malone. 434. *invisible*] *invincible* Steevens conj. 436. *in me*] *of me* Gildon. 439. *feeling*] Qq 1-4, *reason* The rest. 447. *might*] Qq 1, 2, *should* The rest. 448. *double-lock*] hyphened by Sewell.

429. *mermaid's voice*] For this see *Midsummer-Night's Dream*, II. i. 150-154. Prof. Case compares l. 777 *post*.

430. *press'd*] oppressed, crushed; cf. l. 545, and *Lear*, IV. iii. 28: "Once or twice she heaved the name of 'father' Pantingly forth as if it press'd her heart"; and *Othello*, III. iv. 177: "I have this while with leaden thoughts been press'd." The load was his indifference, the last straw his refusal (ll. 409-426).

431. *Melodious discord*] The oxymoron sums up l. 429, and is explained by l. 432.

436. *sensible*] capable of receiving impressions, having "the sense of

feeling" (l. 439); cf. *A Woman is a Weathercock* (Hazlitt's Dodsley, xi. 15): "For I did look on her, indeed no eye That ow'd a sensible member, but must dwell A while on such an object." Contrast "senseless," l. 211.

443. *stillitory*] apparatus used for distilling. Minsheu has "Stillatorie. T. Distillatorium . . . a stillando stillatim & guttatim essentias purificat. Vi. Limbecke"; and Cotgrave: "Al-embic: m. a Limbeck or Stillitorie."

443. *excelling*] exquisite; so "which fairly doth excel" in Sonnet v. l. 4 means, which is of exquisite beauty.

446. *four*] *sc.* senses.

Once more the ruby-colour'd portal open'd,
Which to his speech did honey passage yield;
Like a red morn, that ever yet betoken'd
Wreck to the seaman, tempest to the field,
Sorrow to shepherds, woe unto the birds, 455
Gusts and foul flaws to herdmen and to herds.

This ill presage advisedly she marketh:
Even as the wind is hush'd before it raineth,
Or as the wolf doth grin before he barketh,
Or as the berry breaks before it staineth, 460
Or like the deadly bullet of a gun,
His meaning struck her ere his words begun.

And at his look she flatly falleth down,
For looks kill love, and love by looks reviveth:
A smile recures the wounding of a frown; 465
But blessed bankrupt, that by love so thriveth!
The silly boy, believing she is dead,
Claps her pale cheek, till clapping makes it red;

And all amaz'd brake off his late intent,
For sharply he did think to reprehend her, 470
Which cunning love did wittily prevent:
Fair fall the wit that can so well defend her!
For on the grass she lies as she were slain,
Till his breath breatheth life in her again.

454. *Wreck*] *Wrack* Qq 9, 10, *Wracke* The rest; *seaman*] *sea-men* Q 10.
455. *shepherds*] *the shepheards* Q 4. 456. *Gusts*] Qq 1-4, *Gust* The rest.
460. *staineth*] *straineth* Q 4, *staine* Q 10. 464. *kill*] *kils* Q 4. 466. *bank-*
rupt] *bankrout* Qq 1-4, *banckrout* Qq 12, 13, *banquerout* The rest; *love*] *loss*
Hudson (1881: S. Walker conj.), *looks* Kinnear conj. 469. *all amaz'd*] Qq 1-3,
all amazed Cambridge, *all in a maze* Q 4, *in amaze* Q 10, *in a maze* The rest,
all-amaz'd Boswell. 474. *breatheth*] *breathed* Q 10.

456. *flaws*] blasts; cf. *The Tritameron of Love* (Grosart's Greene, iii. p. 84): "'Tis an ill flaw that bringeth up no wracke, i.e. sea-weed, and a bad winde that breedeth no man's profit"; *Farewell to Follie*, *ibid.* ix. p. 274: "Is youth the wealth of nature to be wracked [wrecked] with every flaw?"; Armin, *A Nest of Ninnies* (Shaks. Soc. p. 18): "a sodaine flaw or gust rose; the winds held strong east and by west, and the ship was in great danger."

457. *advisedly*] deliberately, thoughtfully; cf. *Lucrece*, l. 1527: "This picture she advisedly perused, And chid the painter for his wondrous skill."

459. *doth grin*] shows its teeth, used

of curs, *2 Henry VI.* III. i. 18; and *3 Henry VI.* I. iv. 56; cf. *Cymbeline*, v. iii. 38: "to grin like lions Upon the pikes o' the hunters."

465. *recures*] heals; cf. Lyly, *Woman in the Moone*, II. i. 21: "And this my hand that hurt thy tender side Shall first with herbes recure the wound it made."

466. *love*] S. Walker's conjecture "loss," read by Hudson, gives a good sense: Venus is as fortunate in being recalled to life by looks when looks had slain her, as a bankrupt restored to prosperity by his losses. But love denotes Venus and should perhaps be spelt with a capital.

472. *Fair fall*] good luck to.

He wrings her nose, he strikes her on the cheeks, 475
 He bends her fingers, holds her pulses hard,
 He chafes her lips; a thousand ways he seeks
 To mend the hurt that his unkindness marr'd:
 He kisses her; and she, by her good will,
 Will never rise, so he will kiss her still. 480

The night of sorrow now is turn'd to day:
 Her two blue windows faintly she up-heaveth,
 Like the fair sun, when in his fresh array
 He cheers the morn, and all the earth relieveth:
 And as the bright sun glorifies the sky, 485
 So is her face illumin'd with her eye;

Whose beams upon his hairless face are fix'd,
 As if from thence they borrow'd all their shine.
 Were never four such lamps together mix'd,
 Had not his clouded with his brow's repine; 490
 But hers, which through the crystal tears gave
 light,
 Shone like the moon in water seen by night.

"O, where am I?" quoth she; "in earth or heaven,
 Or in the ocean drench'd, or in the fire?
 What hour is this? or morn or weary even? 495

480. *Will*] *Would* Gildon.

484. *earth*] Q 1, *world* The rest.

475. *wrings*] See note on l. 421.

478. *To . . . marr'd*] A mixture of two phrases: (1) to mend the hurt that his unkindness caused, and (2) to mend what was marred by his unkindness, *i.e.* to restore her consciousness or colour.

479. *by her good will*] willingly; cf. "with our good will," *Midsummer-Night's Dream*, v. i. 108.

482. *blue windows*] Possibly blue-veined eyelids. Malone, though he quotes the line elsewhere in support of his opinion that grey and blue were synonyms, compares here *Antony and Cleopatra*, v. ii. 319: "Downy windows close And golden Phœbus never be beheld Of eyes again so royal"; where see note in this edition. Steevens cites *Cymbeline*, II. ii. 22: "the flame o' the taper Bows toward her and would underpeep her lids, To see the enclosed lights, now canopied Under these windows white and azure laced With blue of heaven's own tinct." On the

other hand, window is eye in *Love's Labour's Lost*, v. ii. 848: "Behold the window of my heart, mine eye." For "blue" meaning "blue-veined" see *Lucrece*, l. 407, yet one is inclined to misquote—"I have seen a lady's nose that has been blue but not her eye-lids."

482. *up-heaveth*] See note on l. 351.

490. *repine*] discontent. *New Eng. Dict.* cites Holland, *Livy*, 96: "Not . . . iterating still his praises for feare of heaping more matter of envie and repine."

494. *drench'd*] drowned; cf. *Two Gentlemen of Verona*, I. iii. 79: "Thus have I shunned the fire for fear of burning And drench'd me in the sea where I am drown'd"; and *Romeus and Juliet* (Hazlitt's Shaks. Lib. p. 135): "The ship rents on the rocke, or sinketh in the deepe, And eke the coward drenched is."

Do I delight to die, or life desire?
But now I liv'd, and life was death's annoy;
But now I died, and death was lively joy.

"O, thou didst kill me: kill me once again:
Thy eyes' shrewd tutor, that hard heart of thine, 500
Hath taught them scornful tricks, and such disdain,
That they have murder'd this poor heart of mine;
And these mine eyes, true leaders to their queen,
But for thy piteous lips no more had seen.

"Long may they kiss each other, for this cure! 505
O, never let their crimson liveries wear!
And as they last, their verdure still endure,
To drive infection from the dangerous year!
That the star-gazers, having writ on death,
May say, the plague is banish'd by thy breath. 510

500. *Thy*] *The* Q 4. 501. *Hath*] *Have* Gildon, *Has* Sewell. 503. *mine*] *my* Q 10. 506. *never*] *neither* Q 4; *liveries*] *liverie* Q 10. 507. *verdure*] *verdour* Qq 1-3, *virtue* Staunton conj.

497, 498. *But . . . joy*] Life was as bitter as death when Adonis was unkind; her death-like swoon was as joyful as life when he was seeking "to mend the hurt." "Annoy" had a stronger meaning than now. See *Richard III.* v. iii. 156: "Good angels guard thee from the boar's annoy." "Lively" is life-like or living. See *Titus Andronicus*, III. i. 105: "Had I but seen thy picture in this plight, It would have maddened me: what shall I do Now I behold thy lively body so?"

505. *kiss each other*] The same fancy is found in J. Sylvester, *The Woodmans Bear* (*Wks.*, 1621 ed., p. 1205): "Those smooth smiling louely lips Which each other alwaies kist"; and in Sidney, *Astrophel and Stella*, xliii.: "With either lip he doth the other kiss."

506. *liveries*] Livery is used of the complexion in *Merchant of Venice*, II. i. 2; and of white hair in *2 Henry VI.* v. ii. 47.

507. *verdure*] freshness, vigour; always used metaphorically by Shakespeare. See *Tempest*, I. ii. 87: "he was The ivy that had hid my princely trunk And suck'd my verdure out on't"; and *Two Gentlemen of Verona*, I. i. 49: "the young and tender wit Is turn'd to folly . . . Losing his verdure even

in the prime." So "green" means vigorous in *Sonnets*, civ. 8: "Since first I saw you fresh, which yet are green." There is no doubt also an allusion to the practice in plague-time, noted by Malone, of strewing "the rooms of every house with rue and other strong smelling herbs, to prevent infection."

509. *having . . . death*] Perhaps in an almanac or broad-sheet; a similar expression is used of different circumstances in *Sonnets*, cvii. 6: "the sad augurs mock their own presage."

510. *the plague*] Mr. Wyndham writes: "In 1592 . . . the theatres were closed on account of the Plague from July to December, and the Michaelmas term was kept at Hertford (Stow, p. 765 [766 in Howes' edition, 1631], cited by Fleay, *History of the Stage*, p. 94). It is probable, therefore, that Shakespeare wrote the poem during the enforced idleness of the second half of the year 1592." See Dr. Brindsley Sheridan's quotation from Stow, *New Shaks. Soc.* i. 3. The closing of the theatres was due to riots rather than to the Plague, which began somewhat later, and was most severe in 1593, when, according to Stow, there were 10,675 deaths. See Greg, *Henslowe's Diary*, pt. ii. p. 50 seqq.

"Pure lips, sweet seals in my soft lips imprinted,
 What bargains may I make, still to be sealing?
 To sell myself I can be well contented,
 So thou wilt buy, and pay, and use good dealing;
 Which purchase if thou make, for fear of slips, 515
 Set thy seal-manual on my wax-red lips.

"A thousand kisses buys my heart from me;
 And pay them at thy leisure, one by one.
 What is ten hundred touches unto thee?
 Are they not quickly told and quickly gone? 520
 Say, for non-payment that the debt should double,
 Is twenty hundred kisses such a trouble?"

"Fair queen," quoth he, "if any love you owe me,
 Measure my strangeness with my unripe years:
 Before I know myself, seek not to know me; 525
 No fisher but the ungrown fry forbears:
 The mellow plum doth fall, the green sticks fast,
 Or being early pluck'd is sour to taste.

"Look, the world's comforter, with weary gait,
 His day's hot task hath ended in the west; 530
 The owl, night's herald, shrieks, 'tis very late;
 The sheep are gone to fold, birds to their nest;
 And coal-black clouds that shadow heaven's light
 Do summon us to part, and bid good night.

511. *sweet seals . . . soft lips*] *soft scales . . . sweet lips* Q 10. 516. *seal-*
manual] hyphenated by Malone. 519. *touches*] Qq 1-4, *kisses* The rest. 522.
hundred] *thousand* Qq 3, 4. 524. *my unripe*] *mine unripe* Q 10. 533. *And*]
 Qq 1-3, *The* The rest.

511. *seals*] Malone cites *Measure for Measure*, IV. i. 6: "But my kisses bring again, bring again, Seals of love but seal'd in vain, seal'd in vain." See also *Two Gentlemen of Verona*, II. ii. 7; *Midsummer-Night's Dream*, III. ii. 144; *Taming of the Shrew*, III. ii. 125.

515. *slips*] There may perhaps be a reference, as Steevens thought, to the sense "counterfeit money." He cites *Romeo and Juliet*, II. iv. 51: "What counterfeit did I give you? — The slip, sir, the slip." See also Lyly, *Mother Bombe*, II. i.: "I shall go for silver though, when you shall be nailed up for slips"; Grosart's *Greene*, x. 260: "he went and got him a certaine slips, which are counterfeit peeces of mony being brasse & covered over with silver, which the

common people call slips"; and *ibid.* p. 262: "a slip, a counterfeit coin."

520. *told*] counted; cf. l. 277.

521. *double*] "The poet was thinking of a conditional bond's becoming forfeited for non-payment; in which case, the entire penalty (usually the double of the principal sum lent by the obligee) was formerly recoverable at law" (Malone).

524. *strangeness*] shyness or coldness; cf. l. 310.

529. *comforter*] Malone compares *Timon of Athens*, v. i. 134: "Thou sun, that comfort'st, burn." Cf. "comfortable beams," *Lear*, II. ii. 171.

531. *shrieks*] Cf. *Macbeth*, II. ii. 3: "It was the owl that shriek'd, the fatal bellman, Which gives the stern'st good-night."

"Now let me say 'Good night,' and so say you; 535
 If you will say so, you shall have a kiss."
 "Good night," quoth she; and, ere he says "Adieu,"
 The honey fee of parting tender'd is:
 Her arms do lend his neck a sweet embrace;
 Incorporate then they seem; face grows to face. 540

Till breathless he disjoin'd, and backward drew
 The heavenly moisture, that sweet coral mouth,
 Whose precious taste her thirsty lips well knew,
 Whereon they surfeit, yet complain on drouth:
 He with her plenty press'd, she faint with dearth, 545
 Their lips together glued, fall to the earth.

Now quick desire hath caught the yielding prey,
 And glutton-like she feeds, yet never filleth;
 Her lips are conquerors, his lips obey,
 Paying what ransom the insulter willeth; 550
 Whose vulture thought doth pitch the price so high,
 That she will draw his lips' rich treasure dry.

And having felt the sweetness of the spoil,
 With blindfold fury she begins to forage;
 Her face doth reek and smoke, her blood doth boil, 555
 And careless lust stirs up a desperate courage,
 Planting oblivion, beating reason back,
 Forgetting shame's pure blush and honour's wrack.

Hot, faint and weary, with her hard embracing,
 Like a wild bird being tam'd with too much handling, 560
 Or as the fleet-foot roe that's tir'd with chasing,
 Or like the froward infant still'd with dandling,
 He now obeys, and now no more resisteth,
 While she takes all she can, not all she listeth.

537. *quoth she*] *quoth hee* Q 10; *ere he*] *ere she* Q 10. 538. *tender'd*] *rendred*
 Q 10. 544. *drouth*] *drought* Malone. 546. *fall*] *fell* Q 10. 547. *the*] *they*
 Qq 1-3, *his* Q 4, *her* The rest. 552. *That she*] *That he* Q 10. 553. *felt*] *found* Q 10.
 560. *with*] *by* Qq 7, 10.

540. *grows to*] Steevens compares *Henry VIII.* i. i. 10: "how they clung In their embracements, as they grew together"; and Malone, *All's Well that Ends Well*, ii. i. 36: "I grow to you and our parting is a tortured body."

545. *press'd*] See l. 430.

557. *Planting oblivion*] causing forgetfulness of all that he ought to remember. For "plant" cf. *Love's Labour's Lost*, iv. iii. 349: "And plant in tyrants

mild humility"; and *Henry V.* v. ii. 381: "Plant neighbourhood and Christian-like accord In their sweet bosoms"; and for "oblivion," *Hamlet*, iv. iv. 40, where Hamlet questions whether it is "Bestial oblivion or some craven scruple" that prevents his doing what he conceives to be his duty.

558. *wrack*] destruction, still found in the phrase "wrack and ruin," and the usual Elizabethan form of "wreck."

What wax so frozen but dissolves with temp'ring, 565
 And yields at last to every light impression?
 Things out of hope are compass'd oft with vent'ring,
 Chiefly in love, whose leave exceeds commission:
 Affection faints not like a pale-fac'd coward,
 But then woos best when most his choice is froward. 570

When he did frown, O, had she then gave over,
 Such nectar from his lips she had not suck'd.
 Foul words and frowns must not repel a lover;
 What though the rose have prickles, yet 'tis pluck'd:
 Were beauty under twenty locks kept fast, 575
 Yet love breaks through, and picks them all at last.

For pity now she can no more detain him;
 The poor fool prays her that he may depart:
 She is resolv'd no longer to restrain him;
 Bids him farewell, and look well to her heart, 580
 The which, by Cupid's bow she doth protest,
 He carries thence incaged in his breast.

"Sweet boy," she says, "this night I'll waste in sorrow,
 For my sick heart commands mine eyes to watch.
 Tell me, love's master, shall we meet to-morrow? 585
 Say, shall we? shall we? wilt thou make the match?"
 He tells her, no; to-morrow he intends
 To hunt the boar with certain of his friends.

565. *temp'ring*] Sewell, *tempring* Qq, *tempering* Cambridge. 567. *vent ring*] Sewell, *ventring* Qq, *venturing* Cambridge. 574. *prickles*] Qq 1-4, *pricks* The rest; 'tis] *tis*] Qq 1-4, *is it* The rest, *it is* Lintott and Gildon. 582. *incaged*] *engaged* Lintott, *ingaged* Gildon.

565. *temp'ring*] It was formerly, says Malone, the custom to seal with soft wax which was tempered between the fingers before the impression was made. Steevens compares *2 Henry IV.* iv. iii. 140: "I have him already tempering between my finger and thumb, and shortly will I seal with him." See also Lyly (ed. Bond, i. p. 187): "the tender youth of a childe is lyke the temperinge of new waxe apt to receive any form"; and *ibid.* p. 207: "And as the softe waxe receiveth what soever print be in the seale, and sheweth no other impression, so the tender babe being sealed with his fathers giftes representeth his Image most lyvely."

565, 567. *temp'ring*—*vent'ring*] Here modern spelling makes a bad rime worse.

568. *whose . . . commission*] which intemperately exceeds its instructions, is given an inch and takes an ell.

570. *choice*] Cf. *Winter's Tale*, v. i. 214: "I am sorry Your choice is not so rich in worth as in beauty, That you might well enjoy her."

578. *poor fool*] This, as Malone notes, was formerly an expression of tenderness, and used of Cordelia in *Lear*, v. iii. 306, on which see Craig's note in this edition.

584. *watch*] remain awake; cf. *Taming of the Shrew*, iv. i. 208: "She shall watch all night, And if she chance to nod I'll rail and brawl."

586. *match*] agreement or bargain; cf. *Merchant of Venice*, iii. i. 46: "another bad match."

"The boar!" quoth she: whereat a sudden pale,
Like lawn being spread upon the blushing rose, 590
Usurps her cheek; she trembles at his tale,
And on his neck her yoking arms she throws:
She sinketh down, still hanging by his neck,
He on her belly falls, she on her back.

Now is she in the very lists of love, 595
Her champion mounted for the hot encounter:
All is imaginary she doth prove,
He will not manage her, although he mount her;
That worse than Tantalus' is her annoy,
To clip Elysium, and to lack her joy. 600

Even so poor birds, deceiv'd with painted grapes,
Do surfeit by the eye and pine the maw,
Even so she languisheth in her mishaps
As those poor birds that helpless berries saw.

591. *cheek*] *cheeke* Qq 1-3; *cheekes* Qq 4, 8, 9, 11; *cheeks* The rest. 593.
by] Qq 1-3, *on* The rest. 598. *manage her*] *manage he* Q 4. 599. *Tan-*
talus] Malone, *Tantalus* Qq. 601. *so*] Qq 1-7, 10; *as* Qq 8, 9, 11-13.
603, 604. *mishaps* *As . . . saw.*] *mishaps*; *As . . . saw*, S. Walker conj.

589. *pale*] pallor. *New Eng. Dict.*
cites Surrey, *Æneid*, iv. 666: "The
pale her face gan staine." Malone
compared *The Shepherd's Song of*
Venus and Adonis (H. C[onstable] in
England's Helicon):

"At the name of boare
Venus seemed dying:
Deadly-colour'd pale
Roses over cast";

Cf. *Lucrece*, l. 1512.

590. *Like lawn*] Cf. *Lucrece*, 258, 259
(Steevens). See also Herrick (ed.
Grosart, i. p. 57): "Like to a Twi-
light or that simpring Dawn, That
Roses shew, when misted o'er with
Lawn."

598. *manage*] Mr. Wyndham reads
manege, but the word was early
naturalised: Minsheu has "Manadge,
Manage," and calls it a grooms' word:
"proprie est equisonum qui solent
equos refractarios, orisque immorigeri,
hoc modo domare, frænoque obse-
quentes reddere"; and Cotgrave:
"Manege: m. The manage or man-
aging of a horse."

599. *Tantalus*] Cf. *Romeus and Juliet*
(Hazlitt's Shaks. Lib. p. 90): "The lot
of Tantalus is Romeus lyke thine; For
want of foode amid his foode, the

myser [*i.e.* wretched man] still doth
pine" [*i.e.* hunger].

599. *annoy*] Contrasted with "joy"
also in 3 *Henry VI.* v. vii. 45.

600. *clip*] clasp, still used in the
fitting shop.

601. *painted grapes*] See Holland's
Pliny, vol. ii. p. 535: "Zeuxis for
prooffe of his cunning, brought upon
the scaffold a table [*i.e.* picture], wherein
were clustres of grapes so lively painted,
that the very birds of the air flew
flocking thither for to bee pecking at
the grapes"; cf. *Epistle to The Tri-*
tameron of Love (Grosart's Greene,
iii. 48): "it is like Zeuxis counterfaits,
which seemed at a blush to be grapes";
and *Dorastus and Fawnia* (*ibid.* iv.
289): "Zeuxis grapes were like Grapes
yet shadowes."

602. *pine*] starve, in the active sense,
as in *Richard II.* v. i. 77: "towards
the north Where shivering cold and
sickness pines the clime"; and William
Morris, *Poems by the Way*, p. 126:
"And what wealth then shall be left
us when none shall gather gold To
buy his friend in the market, and pinch
and pine the sold?"

604. *helpless*] which could not feed
them. Malone cites "helpless patience"

The warm effects which she in him finds missing 605
She seeks to kindle with continual kissing.

But all in vain; good queen, it will not be:
She hath assay'd as much as may be prov'd;
Her pleading hath deserv'd a greater fee;
She's Love, she loves, and yet she is not lov'd. 610
"Fie, fie," he says, "you crush me; let me go;
You have no reason to withhold me so."

"Thou hadst been gone," quoth she, "sweet boy, ere this,
But that thou told'st me thou wouldst hunt the boar.
O, be advis'd: thou know'st not what it is 615
With javelin's point a churlish swine to gore,
Whose tushes never sheath'd he whetteth still,
Like to a mortal butcher, bent to kill.

"On his bow-back he hath a battle set
Of bristly pikes, that ever threat his foes; 620
His eyes, like glow-worms, shine when he doth fret;
His snout digs sepulchres where'er he goes;
Being mov'd, he strikes whate'er is in his way,
And whom he strikes his crooked tushes slay.

605. *effects*] *affects* Steevens conj. [615. *not*] *nor* Q 1, *not* Clar. Press facsimile. 616. *javelin's*] *jauelings* Qq 1-3. 624. *crooked*] Qq, *cruel* Boswell; *tushes slay*] *tusks doth slay* Q 10.

from *Comedy of Errors*, II. i. 39. See also *Richard III.* I. ii. 13: "I pour the helpless balm of my poor eyes."

605. *warm effects*] Steevens conj. "affects," comparing "young affects," *Othello*, I. iii. 264; Malone (ed. 1821) comments: "Effects means consequences produced by action. There is clearly no need of change." Yet the words were sometimes confused; see *Menaphon* (Grosart's Greene, vi. p. 58): "This was spoken with such deepe effects [emotion], that Samela could scarce keepe her [*i.e.* herself] from smiling, yet she covered her conceipt with a sorrowful countenance."

608. *prov'd*] experienced; cf. "prove," I. 597.

615. *be advis'd*] take care; cf. *2 Henry VI.* II. iv. 36: "And when I start the envious people laugh And bid me be advised how I tread."

617. *tushes*] tusks; cf. Golding's *Ovid*, viii. 384: "Among the greatest Oliphants in all the land of Inde A greater tush than had this Boare, ye shall not lightly finde"; and *ibid.* I. 563: "Immediately the ugly head

with both the tushes brave, And eke the skin with bristles stur right griesly, he hir gave"; but he also uses the form "tuskes," I. 494.

618. *mortal*] slaughtering, deadly; cf. *Richard II.* III. ii. 21: "a lurking adder Whose double tongue may with a mortal touch Throw death upon thy sovereign's enemies." See also I. 953. Minsheu has: "Mortall . . . mortalis, a morte. Lethalis, a letho . . . Vi. Deadly."

619. *battle*] army, or division of army, battalion; cf. *1 Henry IV.* IV. i. 129; and *Julius Caesar*, v. iii. 108. Malone compares Golding's description of the boar of Thessaly (mentioned in *Antony and Cleopatra*, IV. xiii. 2), *Ov. Met.* viii. 379, 380: "And like a front of armed Pikes set close in battle ray, The sturdy bristles on his back stooode staring up alway"; and I. 376: "His eyes did glister blood and fire."

623. *mov'd*] used absolutely, as often, in the sense of irritated or enraged; see *Taming of the Shrew*, v. ii. 142: "A woman moved is as a fountain troubled, Muddy, ill seeming, thick";

"His brawny sides, with hairy bristles armed, 625
Are better proof than thy spear's point can enter;
His short thick neck cannot be easily harmed;
Being ireful, on the lion he will venter:

The thorny brambles and embracing bushes,
As fearful of him, part; through whom he rushes. 630

"Alas, he nought esteems that face of thine,
To which Love's eyes pay tributary gazes;
Nor thy soft hands, sweet lips and crystal eyne,
Whose full perfection all the world amazes;
But having thee at vantage—wondrous dread!— 635
Would root these beauties as he roots the mead.

"O, let him keep his loathsome cabin still;
Beauty hath nought to do with such foul fiends:
Come not within his danger by thy will;
They that thrive well take counsel of their friends. 640
When thou didst name the boar, not to dissemble,
I fear'd thy fortune, and my joints did tremble.

"Didst thou not mark my face? was it not white?
Saw'st thou not signs of fear lurk in mine eye?
Grew I not faint? and fell I not downright? 645
Within my bosom, whereon thou dost lie,
My boding heart pants, beats, and takes no rest,
But, like an earthquake, shakes thee on my breast.

"For where Love reigns, disturbing Jealousy
Doth call himself Affection's sentinel; 650

625-627. *armed . . . harmed*] Qq, *arm'd . . . harm'd* Malone (1790).
628. *venter*] Qq, *venture* Gildon. 632. *Love's eyes*] *Loves-eye* Q 10; *eyes pay*] Malone (1790); *eyes paies* Qq 1, 2; *eyes payes* Q 3; *eies paies* Q 4; *eye paies* Qq 5, 7, 8; *eye payes* Qq 6, 9, 10-13. 633. *hands*] *hand* Lintott and Gildon.
643. *my*] *his* Q 7, *this* Anon. conj. MS.

and *Romeo and Juliet*, I. i. 7: "I strike quickly being moved."

626. *proof*] like armour of proof, tested and found strong; see Prof. Dowden's note on *Hamlet*, III. iv. 38, in this series: "If it [your heart] be made of penetrable stuff, If damned custom have not brass'd it so That it be proof and bulwark against sense."

628. *venter*] I have restored the reading of the Quartos: modern spelling and pronunciation obscure the rime, as in Palgrave's *Golden Treasury*, p. 84: "Where the midge dares not venture Lest herself fast she lay; If

love come he will enter And soon find out his way."

636. *root*] uproot; cf. Lyly (ed. Bond, ii. 128): "Fire is to be quenched in the spark, weeds are to be rooted in the bud, follyes in the blossome."

639. *within his danger*] into his power. *New Eng. Dict.* cites Ridley's Works (1843), 101: "They put themselves in the danger of King Ahab, saying, 'behold we have heard that the kings of the house of Israel are pitiful and merciful.'"

642. *fear'd*] feared for; cf. *Titus Andronicus*, II. iii. 305: "Fear not thy sons; they shall do well enough."

Gives false alarms, suggesteth mutiny,
 And in a peaceful hour doth cry 'Kill, kill!'
 Distemp'ring gentle Love in his desire,
 As air and water do abate the fire.

"This sour informer, this bate-breeding spy, 655
 This canker that eats up Love's tender spring,
 This carry-tale, dissentious Jealousy,
 That sometime true news, sometime false doth bring,
 Knocks at my heart, and whispers in mine ear,
 That if I love thee, I thy death should fear: 660

"And more than so, presenteth to mine eye
 The picture of an angry-chafing boar,
 Under whose sharp fangs on his back doth lie
 An image like thyself, all stain'd with gore;
 Whose blood upon the fresh flowers being shed 665
 Doth make them droop with grief and hang the head.

"What should I do, seeing thee so indeed,
 That tremble at th' imagination?
 The thought of it doth make my faint heart bleed,

651. *Gives*] *Giue* Q 6. 653. *in*] Qq 1-3, with The rest. 654. *do*] Qq 1-3, doth The rest. 655. *bate-*] *bare-* Q 4. 658. *That sometime*] *That somtimes* Qq 3, 4, 6; *That somtimes* Qq 5, 7; *That sometimes* Q 10. *sometime false*] *sometimes false* Q 10. 660. *should*] *shall* Q 10. 662. *angry-chafing*] hyphenated by Malone. 666. *them*] *'em* Gildon; *droop*] Qq, *drop* Lintott and Gildon.

652. *Kill, kill*] Malone on *Lear*, iv. vi. 191, says that this was formerly the word given in the English army when an onset was made on the enemy, and cites *The Mirrour for Magistrates* (1610, p. 315): "For while the Frenchmen fresh assaulted still, Our Englishmen came boldly forth at night, Crying St. George, Salisbury, kill, kill, And offered freshly with their foes to fight." See also Drayton, *Battle of Agincourt* (ed. Chalmers, p. 17 a): "Whilst scalps about like broken pot sherds fly, And kill, kill, kill, the conqu'ring English cry."

653. *Distemp'ring*] diluting, and hence abating, or quenching. The mention of air, water and fire in the next line might induce us to associate the word with "temper" in the sense of "preserve the due mixture and proportion of elements or of humours"; but see *New Eng. Dict. sub voc.* Distemper, v. 2.

655. *bate-breeding*] causing strife; cf. 2 *Henry IV.* II. iv. 271: "And

breeds no bate with telling of discreet stories."

656. *canker*] canker-worm, caterpillar. *Promptorium Parvulorum* has: "Cankyr, Wyrme of A tre: *Teredo*, is; fem." etc. Cf. Lyly, *Euphues* (Wks. ed. Bond, ii. 14): "Daunger and delight grow both uppon one stalke, the Rose and the Canker in one bud"; and *ibid.* p. 18: "as the Canker soonest entreth into the white Rose, so corruption doth earliest creepe into the white head." See also *Two Gentlemen of Verona*, I. i. 43; and *Midsummer-Night's Dream*, II. ii. 3.

656. *spring*] "Spring is used here, as in other places, for a young shoot or plant, or rather the tender bud of growing love,"—Malone, who compares *Comedy of Errors*, III. ii. 3: "Even in the spring of love, thy love-springs rot." Cf. Turbervile's *Booke of Hunting* (ed. 1908, p. 84): "there is difference betweene springs or coppises and other feeding places."

And fear doth teach it divination: 670
 I prophesy thy death, my living sorrow,
 If thou encounter with the boar to-morrow.

"But if thou needs wilt hunt, be rul'd by me;
 Uncouple at the timorous flying hare,
 Or at the fox which lives by subtlety, 675
 Or at the roe which no encounter dare:
 Pursue these fearful creatures o'er the downs,
 And on thy well-breath'd horse keep with thy hounds.

"And when thou hast on foot the purblind hare,
 Mark the poor wretch, to overshoot his troubles, 680
 How he outruns the wind, and with what care
 He cranks and crosses with a thousand doubles:
 The many musits through the which he goes
 Are like a labyrinth to amaze his foes.

673. *wilt]* *will* Gildon. 680. *Mark]* *Make* Q 4; *overshoot]* Dyce (Steevens conj.), *over-shut* Qq 1-3, *overshut* The rest. 684. *amaze]* *maze* Capell MS.

673. *be . . . me]* follow my advice; so in *The Merry Wives of Windsor*, I. i. 72, and often.

674. *Uncouple]* the technical term; see Topsel, *Four-footed Beasts* (ed. 1658, p. 212): "when the dog is sent forth, and after much winding and casting about, falleth into the footstep of the Hare, then let him loose another, and seeing them run in one course uncouple all the hounds."

676. *dare]* the older form of "dares."

677. *fearful]* timid; cf. Topsel, p. 210: "It falleth out by divine Providence, that Hares and other fearfull Beasts which are good for meat, shall multiply to greater numbers in short space."

678. *well-breath'd]* sound in wind, able to undergo great exertion without panting or losing breath. In *Morte Darthur* (ed. Sommer, p. 313) it is said of Tristram that "he was called byggar than sir launcelot but sir Launcelot was better brethed," and *ibid.* p. 194, Turquyne says to Tristram: "thou arte the byggest man that ever I mette with al and the best brethed."

679. *purblind]* See Topsel, p. 208: "The [hare's] eyelids coming from the brows, are too short to cover their eyes, and therefore this sense is weak in them; and besides their over-much sleep, their fear of Dogs and swiftness, causeth them to see the less."

680. *overshoot]* pass beyond, and so escape; cf. Turbervile, *Booke of Hunt-*

ing (ed. 1908, p. 11): "they [the hounds] are hote, and doe quickly overshoot the track or path of the chace which they undertake." Malone explains the Quarto reading to mean "to conclude," on the analogy of "to shut up."

682. *cranks]* makes sudden turns; cf. "cranking" in *1 Henry IV.* III. i. 98; and the frequentative form "crankling" in Drayton's *Polyolbion*, xii. 572: "crankling Many-fold . . . of whose meandered ways, And labyrinth-like turns (as in the moors she strays) She first received her name."

683. *musits]* Steevens referred to Cotgrave: "Trouée: f. A gap, or muset in a hedge." Nares has "Muse, Muset, Musit, s. The opening in a fence or thicket through which a hare, or other beast of sport, is accustomed to pass." He quotes Markham, *Gentl. Academie* (1595, p. 32): "We term the place where she [the hare] sitteth, her forme, the places through which she goes to releefe, her muset." See additional examples in *New Eng. Dict.* The words were, however, occasionally used of the hare's form and, figuratively, of any lurking place, as well as of the hole or short tunnel through which she passes. So too Topsel uses "muse," p. 208: "they [hares] are so cunning in the ways, and muses of the field"; and p. 212: "a quick smelling Hound, which raiseth the Hare out of her muse."

684. *labyrinth]* See quotation from

"Sometime he runs among a flock of sheep, 685
 To make the cunning hounds mistake their smell,
 And sometime where earth-delving conies keep,
 To stop the loud pursuers in their yell;
 And sometime sorteth with a herd of deer:
 Danger deviseth shifts: wit waits on fear: 690

"For there his smell with others being mingled,
 The hot scent-snuffing hounds are driven to doubt,
 Ceasing their clamorous cry till they have singled
 With much ado the cold fault cleanly out;

685. a] Qq 1-3, *the* The rest; *flock*] *flocks* Q 10. 687. *sometime*] *sometimes* Q 10. 692. *hot scent-snuffing*] *hot-sent snuffing* Q 10.

Drayton on l. 682, and Topsel, p. 211: "in her course she taketh not one way, but maketh heads like labyrinths, to circumvent and trouble the Dogs."

685-688. *Sometime . . . yell*] See Turbervile, *Booke of Hunting* (Clar. Press, p. 165): "And I have seen hares oftentimes runne into a flock of sheepe in the field when they were hunted, and woulde never leave the flocke, untill I was forced to couple up my houndes, and folde up the sheepe or sometimes drive them to the Cote: and then the hare would forsake them . . . I have seene that would take the grounde like a Coney . . . when they have been hunted."

687. *keep*] have their burrows. The sense "dwell" was common once and is not extinct. See Drayton, *Polyolbion*, ix. 82: "the lamb . . . to save itself may creep Into that darksome cave where once his foe did keep."

689. *sorteth*] Elsewhere Shakespeare uses "consort" in this sense, except in *Love's Labour's Lost*, i. i. 261, where both are found: "sorted and consorted . . . with a child of our grandmother Eve, a female."

690. *shifts*] devices, expedients; cf. *King John*, iv. iii. 7: "If I get down and do not break my limbs, I'll find a thousand shifts to get away."

693. *Ceasing . . . cry*] a sign of good hounds; see *Master of Game* (Reprint, 1909, p. 110): "Other kind of hounds there be which open and jangle when they are uncoupled, as well when they be not in her fues (on their line), and when they be in her fues they questey too much in seeking their chase whatever it be, and if they learn the habit when they are young and are not chastised thereof, they will evermore

be noisy and wild, and namely [especially] when they seek their chase, for when the chase is found, the hounds cannot questey too much so that they be in the fues." Again, p. 107: "Hounds there are which be bold and brave . . . for when the hart comes in danger they will chase him, but they will not open nor quest while he is among the change [*i.e.* like Shakespeare's hare, "his smell with others being mingled"], for dread to envoyse and do amiss, but when they have dissevered him, then will they open and hunt him."

693. *singled*] To single is to distinguish the scent of the chase, *i.e.* the hunted animal, from that of another which has crossed its path, etc. The term used in *The Master of Game* is "dissever." The opposite is to "hunt change." See Turbervile's *Booke of Hunting* (Reprint, 1908, p. 35): "there is difference betwene the sent of a Harte and a Hynde, as you may see by experience that houndes do oftentimes single that one from that other."

694. *cold fault*] a condensed expression of which no other instance is cited in *New Eng. Dict.* "Fault" is defect *sc.* of scent, and strictly speaking, it is the scent not the fault which is cold, whether from being mixed with that of other beasts than "the chase," or from the nature of the ground, or from lapse of time. Hounds were said to "fail" or to be "at default" when they lost the scent. So Greene, *Euphues his Censure* (Grosart, vi. 277): "Shall wee bee such cowardes as to measure our thoughtes by the favours of fortune, or resemble those bad hounds that at the first fault [*i.e.* failure of scent] give over the chase?"

Then do they spend their mouths: Echo replies, 695
As if another chase were in the skies.

"By this, poor Wat, far off upon a hill,
Stands on his hinder legs with list'ning ear,
To hearken if his foes pursue him still:
Anon their loud alarums he doth hear; 700
And now his grief may be compared well
To one sore sick that hears the passing-bell.

"Then shalt thou see the dew-bedabbled wretch
Turn, and return, indenting with the way;
Each envious brier his weary legs doth scratch, 705
Each shadow makes him stop, each murmur stay:
For misery is trodden on by many,
And being low never reliev'd by any.

"Lie quietly, and hear a little more;
Nay, do not struggle, for thou shalt not rise: 710
To make thee hate the hunting of the boar,

695. *mouths*] *mouth's* Qq 1-3. 700. *their*] *with* Qq 3, 4. 704. *indenting*] *intending* Q 4. 705. *doth*] *do* Qq 1-3.

695. *spend their mouths*] Cf. *Henry V.* II. iv. 70; *Troilus and Cressida*, v. i. 98; quoted in Mr. Justice Madden's *Diary of Master William Silence*, p. 35.

696. *As . . . skies*] Contrast *Titus Andronicus*, II. iii. 16-20:

"Under their sweet shade, Aaron,
let us sit
And whilst the babbling echo
mocks the hounds
Replying shrilly to the well-
tuned horns,
*As if a double hunt was heard
at once,*
Let us sit down and mark their
yelping noise."

It is hard to believe that this yelping noise is Shakespeare's. See Introduction.

698. *Stands . . .*] So Topsel, *Four-footed Beasts*, p. 211: "when she [the hare] hath left both Hunters and Dogs a great way behinde her, she getteth to some hill or rising of the earth, there she raiseth herself upon her hinder legs, like a Watch-man in his Tower, observing how far or near the enemy approacheth."

702. *passing-bell*] Cf. Topsel (ed. 1658, p. 210), speaking of a hare pursued by a fox: "when she can go no more, needs must her weakness betray her

to her foe, and so was her flight and want of rest like a sickness begun before her death, and the Foxes presence like the voyce of a passing bell."

704. *indenting*] To indent is "to sever the two halves of a document, drawn up in duplicate, by a toothed, zigzag or wavy line, so that the two parts exactly tally with each other" (*New. Eng. Dict.*). Hence it means to make a jagged outline or follow a zigzag course; see Drayton, *Polyolbion*, i. l. 158: "those arms of sea, that thrust into the tinny strand, By their meand'red creeks indenting of that land." A closer parallel is Topsel, p. 212: "The Dogs . . . run along with a gallant cry, turning over the doubtful footsteps; now one way, now another, like the cuts of Indentures, through rough and plain, crooked and straight, direct and compass, . . . until they finde the Hares form." According to Ray (*Proverbs*, 3rd ed. 1737, p. 69), "He makes indentures with his legs," is a "Proverbial Periphrasis of one drunk."

705. *envious*] malicious, as often.

705. *scratch*] So Topsel (p. 210) says that the hare "rather trusteth the scratching brambles . . . then a dissembling peace with her adversaries."

Unlike myself thou hear'st me moralize,
 Applying this to that, and so to so;
 For love can comment upon every woe.

"Where did I leave?" "No matter where," quoth he; 715
 "Leave me, and then the story aptly ends:
 The night is spent." "Why, what of that?" quoth she.
 "I am," quoth he, "expected of my friends;
 And now 'tis dark, and going I shall fall."
 "In night," quoth she, "desire sees best of all. 720

"But if thou fall, O, then imagine this,
 The earth, in love with thee, thy footing trips,
 And all is but to rob thee of a kiss.
 Rich preys make true men thieves; so do thy lips
 Make modest Dian cloudy and forlorn, 725
 Lest she should steal a kiss, and die forsworn.

"Now of this dark night I perceive the reason:
 Cynthia for shame obscures her silver shine,
 Till forging Nature be condemn'd of treason,
 For stealing moulds from heaven that were divine; 730
 Wherein she fram'd thee, in high heaven's despite,
 To shame the sun by day and her by night.

"And therefore hath she brib'd the Destinies
 To cross the curious workmanship of nature,
 To mingle beauty with infirmities 735
 And pure perfection with impure defeature;
 Making it subject to the tyranny
 Of mad mischances and much misery;

712. *myself*] *thy selfe* Qq 3-5, 7, 10. 724. *true men thieves*] *true-men theeves* Qq 1, 2; *rich-men theewe* Q 3; *rich men theeves* The rest. 725. *Dian*] *Diana* Gildon. 728. *shine*] *shrine* Sewell. 738. *mad*] Qq 1-4, *sad* The rest.

715. *leave*] break off, cease; it is opposed to begin in *3 Henry VI.* II. ii. 168; see also *Arden of Feversham*, III. vi. 72: "Do you remember where my tale did leave?—Ay, where the gentleman did check his wife."

722. *footing*] almost "feet"; cf. "set footing," in *2 Henry VI.* III. ii. 87; but the word is also used of foot-print here, l. 148; of footfall, *Merchant of Venice*, v. i. 24; and even of the thing walked on *1 Henry IV.* I. iii. 193.

724. *true*] honest; opposed to thief in *Measure for Measure*, IV. ii. 46;

Love's Labour's Lost, IV. iii. 187; and *1 Henry IV.* II. ii. 98.

725. *cloudy*] sullen; cf. *Tempest*, II. i. 142: "It is foul weather in us all, good sir, When you are cloudy"; *1 Henry IV.* III. ii. 83: "such aspect As cloudy men use to their adversaries"; and *Macbeth*, III. vi. 41: "with an absolute 'Sir, not I,' The cloudy messenger turns me his back."

736. *defeature*] disfigurement. "Fair" meaning beauty is opposed to defeatures in *Comedy of Errors*, II. i. 98: "then is he the ground Of my defeatures. My decayed fair A sunny look of his would soon repair."

"As burning fevers, agues pale and faint,
Life-poisoning pestilence and frenzies wood, 740
The marrow-eating sickness, whose attaint
Disorder breeds by heating of the blood:

Surfeits, imposthumes, grief and damn'd despair,
Swear Nature's death for framing thee so fair.

"And not the least of all these maladies 745
But in one minute's fight brings beauty under:
Both favour, savour, hue and qualities,
Whereat the impartial gazer late did wonder,
Are on the sudden wasted, thaw'd and done,
As mountain snow melts with the midday sun. 750

"Therefore, despite of fruitless chastity,
Love-lacking vestals and self-loving nuns,
That on the earth would breed a scarcity
And barren dearth of daughters and of sons,
Be prodigal: the lamp that burns by night 755
Dries up his oil to lend the world his light.

"What is thy body but a swallowing grave,
Seeming to bury that posterity
Which by the rights of time thou needs must have,
If thou destroy them not in dark obscurity? 760
If so, the world will hold thee in disdain,
Sith in thy pride so fair a hope is slain.

"So in thyself thyself art made away;
A mischief worse than civil home-bred strife,
Or theirs whose desperate hands themselves do slay, 765
Or butcher-sire that reaves his son of life.

739. *fevers*] *fever* Sewell; *agues pale*] *agues, pale* Qq 4-8. 742. *heating*] *beating* Lintott and Gildon. 744. *Swear*] *Sweares* Q 10. 746. *fight*] Qq 1-4, *sight* The rest. 748. *impartial*] *impartiall* Qq 1-3, *imperiall* The rest. 753. *That*] *Thus* Sewell (ed. i.). 754. *dearth*] *death* Q 4. 760. *dark*] *darke* Qq 1-3, *their* The rest. 765. *do*] *to* Q 4.

740. *wood*] mad; cf. *Orlando Furioso* (Grosart's Greene, xiii. p. 161): "Franticke companion, lunaticke and wood."

741. *attaint*] Schmidt explains "infection, impairment," quoting *Henry V.* iv. *Chorus* 39: "But freshly looks and overbears attaint With cheerful countenance."

743. *imposthumes*] swellings or abscesses, used figuratively in *Hamlet*, iv. ii. 27. With this stanza may be compared *Paradise Lost*, xi. 480-490.

747. *favour*] beauty, or rather winsomeness, as in the proverb, "Kissing goes by favour." See also *New Eng. Dict. sub. voc.*

758. *posterity*] Malone compares *Sonnet* iii. 7, 8: "Or who is he so fond will be the tomb Of his self-love, to stop posterity?"

766. *reaves*] bereaves, deprives, as in *All's Well*, v. iii. 86; and *2 Henry VI.* v. i. 187.

Acc. No.

Foul cank'ring rust the hidden treasure frets,
But gold that's put to use more gold begets."

"Nay, then," quoth Adon, "you will fall again
Into your idle over-handled theme: 770
The kiss I gave you is bestow'd in vain,
And all in vain you strive against the stream;
For, by this black-fac'd night, desire's foul nurse,
Your treatise makes me like you worse and worse.

"If love have lent you twenty thousand tongues, 775
And every tongue more moving than your own,
Bewitching like the wanton mermaid's songs,
Yet from mine ear the tempting tune is blown;
For know, my heart stands armed in mine ear,
And will not let a false sound enter there; 780

"Lest the deceiving harmony should run
Into the quiet closure of my breast;
And then my little heart were quite undone,
In his bedchamber to be barr'd of rest.
No, lady, no; my heart longs not to groan, 785
But soundly sleeps, while now it sleeps alone.

"What have you urg'd that I cannot reprove?
The path is smooth that leadeth on to danger:
I hate not love, but your device in love

775. *have*] *hath* Qq 10, 12, 13.
788. *on to*] Qq 1-3, *vnto* The rest.

779. *mine*] Qq 1-4, 10; *my* The rest.

768. *But . . . begets*] Steevens compares *Merchant of Venice*, 1. iii. 97; and Malone, *Hero and Leander* (Marlowe, ed. Dyce, 282 a):

"What difference betwixt the
richest mine
And basest mould but use? for
both, not us'd,
Are of like worth. Then treasure
is abus'd,
When misers keep it: being put
to loan,
In time it will return us two for
one."

774. *treatise*] discourse, narrative, as in *Much Ado*, 1. i. 317: "But lest my liking might too sudden seem, I would have salved it with a longer treatise"; and *Macbeth*, v. v. 12: "my fell of hair Would at a dismal treatise rouse and stir As life were in it."

782. *closure*] enclosure; cf. *Richard III.* III. iii. 11: "the guilty closure of thy walls"; Greene, *Friar Bacon* (ed. Grosart, xiii. 74): "scrowls . . . Wrapt in rich closures of fine burnisht gold"; *A Looking-Glasse for London* (xiv. 78): "closures of thy lamps," i.e. eyelids.

784. *to be barr'd*] i.e. by being deprived.

787. *reprove*] refute; cf. *Much Ado*, II. iii. 241: "They say the lady is fair; 'tis a truth, I can bear them witness; and virtuous; 'tis so, I cannot reprove it"; and *2 Henry VI.* III. i. 40: "Reprove my allegation, if you can: Or else conclude my words effectual."

789. *device*] Schmidt explains, "manner of thinking, cast of mind," and includes under the same definition *As You Like It*, 1. i. 174: "full of

That lends embracements unto every stranger. 790
 You do it for increase: O strange excuse,
 When reason is the bawd to lust's abuse!

"Call it not love, for Love to heaven is fled
 Since sweating Lust on earth usurp'd his name;
 Under whose simple semblance he hath fed 795
 Upon fresh beauty, blotting it with blame;
 Which the hot tyrant stains and soon bereaves,
 As caterpillars do the tender leaves.

"Love comforteth like sunshine after rain,
 But Lust's effect is tempest after sun; 800
 Love's gentle spring doth always fresh remain,
 Lust's winter comes ere summer half be done;
 Love surfeits not, Lust like a glutton dies;
 Love is all truth, Lust full of forged lies.

"More I could tell, but more I dare not say; 805
 The text is old, the orator too green.
 Therefore, in sadness, now I will away;
 My face is full of shame, my heart of teen:
 Mine ears, that to your wanton talk attended,
 Do burn themselves for having so offended." 810

With this, he breaketh from the sweet embrace
 Of those fair arms which bound him to her breast,
 And homeward through the dark lawnd runs apace;

794. *usurp'd*] *usurpe* Q 4, *usurps* Lintott and Gildon. 801. *always*] *alway*
 Q 10. 809. *talk*] *calls* Lintott and Gildon. 813. *lawnd*] Qq 1-3, *lawnes*
 The rest, *lanes* Lintott and Gildon.

noble device," which *New. Eng. Dict.* treats as an instance of the meaning—action or faculty of devising, invention, ingenuity. It might be better to explain "behaviour when in love, plan or mode of conducting your love affairs." The next line is probably explanatory of "device," but the construction might possibly be "the device of you who lend," etc.

806. *green*] The same contrast between green, meaning "inexperienced," and old occurs in *King John*, III. iv. 145: "How green you are and fresh in this old world."

807. *in sadness*] seriously, truly; see *Romeo and Juliet*, I. i. 205-210, where Romeo pretends to misunderstand it: "Tell me in sadness, who is that you love.—What, shall I groan and tell you?" etc.

808. *teen*] sorrow; cf. *Tempest*, I. ii. 64; and *Richard III.* IV. i. 97, where it is opposed to joy: "Eighty odd years of sorrow have I seen, And each hour's joy wreck'd with a week of teen."

813. *lawnd*] an earlier form of "lawn," an open space in woods; cf. Drayton, *Polyolbion*, xiii. 89: "And near to these our thicks [*i.e.* thickets] the wild and frightful herds . . . Feed finely on the launds." Lyly omits the "d"; see *Maydes Metamorphosis*, I. i.: "within a Lawne hard by Obscure with bushes." It seems to have a somewhat wider sense in *The Woman in the Moone*, IV. i. 243: "Out of my ground, Learchus, from my land, And from hence forward come not neare my lawnes."

Leaves Love upon her back deeply distress'd.
 Look, how a bright star shooteth from the sky, 815
 So glides he in the night from Venus' eye:

Which after him she darts, as one on shore
 Gazing upon a late-embarked friend,
 Till the wild waves will have him seen no more,
 Whose ridges with the meeting clouds contend: 820
 So did the merciless and pitchy night
 Fold in the object that did feed her sight.

Whereat amaz'd, as one that unaware
 Hath dropp'd a precious jewel in the flood,
 Or 'stonish'd as night-wanderers often are, 825
 Their light blown out in some mistrustful wood;
 Even so confounded in the dark she lay,
 Having lost the fair discovery of her way.

And now she beats her heart, whereat it groans,
 That all the neighbour caves, as seeming troubled, 830
 Make verbal repetition of her moans;
 Passion on passion deeply is redoubled:
 "Ay me!" she cries, and twenty times, "Woe, woe!"
 And twenty echoes twenty times cry so.

She, marking them, begins a wailing note, 835
 And sings extemporally a woeful ditty;

818. *Gazing*] *Gazeth* Capell MS. ; *late-embarked*] hyphened by Malone (Capell MS.). 828. *discovery*] *discoverer* Steevens conj. 832. *deeply*] *doubly* S. Walker conj. 833. *Ay*] *Ah* Malone.

816. *So glides he*] Steevens compares *Troilus and Cressida*, II. ii. 46: "And fly like chidden Mercury from Jove Or like a star disorb'd," but there the point of the comparison lies only in the speed, not as here in the beauty and the succeeding gloom.

825. *'stonish'd*] equivalent to "confounded," l. 827. The meaning is much the same as "thunder-struck" in later prose. See *Henry V.* v. i. 40, where Pistol is said to have been astonished by Fluellen.

826. *mistrustful*] causing mistrust or suspicion; no other example of this meaning in *New Eng. Dict.*

828. *discovery*] Steevens proposed "discoverer," i.e. Adonis, but Malone compares "information" for informer in *Coriolanus*, IV. vi. 53. See also "divorce" for divorcer, l. 932, and

"conduct" in the sense of body-guard, *Twelfth Night*, III. iv. 265.

832. *Passion*] lamentation; cf. *Merchant of Venice*, II. viii. 12; and *King John*, III. iv. 39.

833. *Ay me!*] This phrase, common in writers of the time, appears in *Hamlet*, III. iv. 51, and in *Antony and Cleopatra*, III. vi. 76. Change is needless.

836. *a woeful ditty*] J. Sylvester in *The Wood-Man's* (i.e. Hunter's) *Bear* (Wks., 1621 ed., p. 1202), sings deliberately a similar one:

"Thus he [Love] tortures, voide of
 pitie,
 Rich and poore, and fond and
 wise,
 Through the streets of all the
 Citie;
 Causing by his cruelties,

How love makes young men thrall, and old men dote;
 How love is wise in folly, foolish-witty:
 Her heavy anthem still concludes in woe,
 And still the choir of echoes answer so. 840

Her song was tedious, and outwore the night,
 For lovers' hours are long, though seeming short:
 If pleas'd themselves, others, they think, delight
 In such-like circumstance, with such-like sport:
 Their copious stories, oftentimes begun, 845
 End without audience, and are never done.

For who hath she to spend the night withal,
 But idle sounds resembling parasites;
 Like shrill-tongued tapsters answering every call,
 Soothing the humour of fantastic wits? 850
 She says "'Tis so": they answer all "'Tis so";
 And would say after her, if she said "No."

Lo, here the gentle lark, weary of rest,
 From his moist cabinet mounts up on high,
 And wakes the morning, from whose silver breast 855
 The sun ariseth in his majesty;
 Who doth the world so gloriously behold,
 That cedar-tops and hills seem burnish'd gold.

Venus salutes him with this fair good-morrow:
 "O thou clear god, and patron of all light, 860
 From whom each lamp and shining star doth borrow
 The beauteous influence that makes him bright,
 There lives a son, that suck'd an earthly mother,
 May lend thee light, as thou dost lend to other."

838. *foolish-witty*] hyphened by Malone. 840. *answer*] *answers* Q 13.
 843. *If*] *It* Lintott; *others*] *other* Q 10. 848. *idle sounds resembling*] *idle*,
sounds-resembling, Staunton. 850. *wits*] *wights* Theobald conj. 851. *says*]
sayes Qq 1, 2; *saies* Q 3; *said* The rest. 858. *That*] *The* Lintott and
 Gildon; *cedar-tops*] hyphened by Sewell. 859. *this*] *his* Q 10. 862.
beauteous] *beauties* Lintott.

Sighing - singing, freezing-
 frying,
 Laughing - weeping, living-
 dying."

847. *withal*] with, as often, when a
 noun or pronoun does not follow.

848. *sounds resembling*] Staunton's
 hyphen spoils the sense: the sounds
 are echoes to her own voice.

849. *tapsters*] Steevens compares

the scene of "Anon, anon, Sir" in
1 Henry IV. II. iv. 40-80.

854. *cabinet*] dwelling; cf. *Lucrece*,
 442. It is used of a cottage by Lyly,
Woman in the Moone, IV. i. 162: "For
 he hath thrust me from his cabinet."

857. *Who . . .*] Malone compares
 Sonnet xxxiii.: "Full many a glorious
 morning have I seen," etc.

This said, she hasteth to a myrtle grove, 865
 Musing the morning is so much o'erworn,
 And yet she hears no tidings of her love:
 She hearkens for his hounds and for his horn:
 Anon she hears them chant it lustily,
 And all in haste she coasteth to the cry. 870

And as she runs, the bushes in the way
 Some catch her by the neck, some kiss her face,
 Some twine about her thigh to make her stay:
 She wildly breaketh from their strict embrace,
 Like a milch doe, whose swelling dugs do ache, 875
 Hasting to feed her fawn hid in some brake.

By this she hears the hounds are at a bay;
 Whereat she starts, like one that spies an adder
 Wreath'd up in fatal folds just in his way,
 The fear whereof doth make him shake and shudder; 880
 Even so the timorous yelping of the hounds
 Appals her senses and her spirit confounds.

For now she knows it is no gentle chase,
 But the blunt boar, rough bear, or lion proud,
 Because the cry remaineth in one place, 885
 Where fearfully the dogs exclaim aloud:
 Finding their enemy to be so curst,
 They all strain courtesy who shall cope him first.

866. *morning* . . . *o'erworn*] *morne* . . . *overworne* Q 10. 870. *coasteth*] *posteth* Q 10. 872. *her* . . . *kiss*] *her neck, and some doe kisse* Q 10. 873. *twine*] *twin'd* Qq 1, 2; *twind* Q 3; *twinde* Q 4. 879. *folds*] *fold* Q 10. 882. *Appals*] *Appales* Q 4; *spirit*] *spirits* Q 10. 888. *courtesy*] *court'sie* Q 10, *curt'sie* The rest.

870. *coasteth*] Coast originally meant to go by the side of or skirt (ultimately from Lat. *costa*). It is a favourite word of Turbervile's, often in the sense of running parallel with an animal in order to get ahead of it. Here it seems to mean merely "advances, hastens"; cf. Greene's *Never Too Late* (Grosart, viii. 27): "After I left Lions, I passed by the Alpes and coasted into Germany"; and Skelton, *Bowge of Courte* (Dyce, i. 46): "And to me warde as he gan for to coost . . . I sawe a knyfe hyd in his one sleve."

877. *at a bay*] This phrase is used both of "the chase" and of the hounds, when the former turns and overthrows his pursuers or dies fighting. See Turbervile, *Booke of Hunting* (Reprint,

p. 158): "a great Bore . . . will take courage, and keep them styll *at Bayes*, running upon anything that he seeth before him . . . [but a boar accustomed 'to flee endwayes'] wil sildome keepe houndes *at a Baye*, unlesse he be forced; and if he do stand *at Baye*, the huntmen must ryde in unto him." See also note on *Passionate Pilgrim*, xi. 13.

887. *curst*] vicious; cf. *Much Ado*, ii. i. 25: "God sends a curst cow short horns"; and *Midsummer-Night's Dream*, iii. ii. 300: "I was never curst; I have no gift at all in shrewishness."

888. *strain courtesy*] I have sometimes been in doubt where this expression occurs as to whether the image (if any) in the writer's mind was a sieve, or a

This dismal cry rings sadly in her ear,
Through which it enters to surprise her heart; 890
Who, overcome by doubt and bloodless fear,
With cold-pale weakness numbs each feeling part:
Like soldiers, when their captain once doth yield,
They basely fly, and dare not stay the field.

Thus stands she in a trembling ecstasy; 895
Till, cheering up her senses all dismay'd,
She tells them 'tis a causeless fantasy,
And childish error, that they are afraid;
Bids them leave quaking, bids them fear no more:
And with that word she spied the hunted boar; 900

Whose frothy mouth, bepainted all with red,
Like milk and blood being mingled both together,
A second fear through all her sinews spread,

896. *all*] Qq 1, 2; *sore* The rest.
8, 9, 11-13.

899. *bids*] Qq 1-5, 7, 10; *will's* Qq 6,

cord, and the meaning "strain out, exhibit grudgingly" (as some editors explain *Merchant of Venice*, IV. i. 184: "The quality of mercy is not strain'd"), or "stretch to breaking-point." For instance, when Romeo strains courtesy by failing to keep an appointment (*Romeo and Juliet*, II. iv. 55), the meaning can hardly be that he was courteous over-much; cf. Gascoigne (Cambridge ed. i. 406): "I find my selfe somewhat sickleye disposed, and therefore doe strayne courtesye (as you see) to goe the sooner to my bedde this night." But in Chapman, *Alphonsus*, v. ii., "Here's straining courtesy at a bitter feast," the meaning seems different, viz. overstraining it, being courteous beyond reason, for the Empress and her nephew insist each on dying that the other may live; cf. Lyly, *Euphues* (ed. Bond, ii. 220): "at the last though long time straying curtesie who should goe over the stile, when we had both hast, I . . . began first to unfolde the extremities of my passions." If "overstrain" is the meaning here, the hounds are needlessly polite in offering each other a chance of distinction. I am indebted to Prof. Case for the following examples and comment: "Both meanings undoubtedly exist; see *Mother Bombie*, III. iii. (Fairholt's *Lilly*, ii. 109): "but Stellio, I must straine cur'sie with you. I have businesse, I cannot

stay"; and *Two Lamentable Tragedies*, by Rob. Yarrington, 1601 [I. i]; Bullen's *Old Plays* (vol. iv. p. 11):

"See where 'he is, go in, Ile follow you ;

[*Strive curtesies.*

Nay straine no curtesie, you shall goe before."

We still say indifferently, *I'll strain*, or *stretch a point*. In the two uses the strain is thought of differently; in the *Romeo and Juliet* case, courtesy, as between two persons, is considered as having to abide a stress; in the other, as being extended or stretched to an exaggerated or unnecessary degree."

888. *cope*] used in the original sense "come to blows with" (Lat. *colaphus*). *New Eng. Dict.* gives among other examples Caxton, *Paris & V.* (1868): "And coped togyder so fyersly they breke theyr speres."

891. *Who*] which; her heart overwhelmed with fear withdraws the blood from the limbs, and they in turn refuse their office.

893. *captain*] Cf. *Coriolanus*, I. i. 120: "The counsellor heart."

895. *ecstasy*] ungovernable excitement, usually of madness; see *Hamlet*, III. i. 168: "That unmatched form and feature of blown youth Blasted with ecstasy"; and *ibid.* III. iv. 139: "Ecstasy! My pulse as yours doth temperately keep time."

Which madly hurries her she knows not whither:
 This way she runs, and now she will no further, 905
 But back retires to rate the boar for murther.

A thousand spleens bear her a thousand ways;
 She treads the path that she untreads again;
 Her more than haste is mated with delays,
 Like the proceedings of a drunken brain, 910
 Full of respects, yet nought at all respecting:
 In hand with all things, nought at all effecting.

Here kennell'd in a brake she finds a hound,
 And asks the weary caitiff for his master;
 And there another licking of his wound, 915
 'Gainst venom'd sores the only sovereign plaster;
 And here she meets another sadly scowling,
 To whom she speaks, and he replies with howling.

When he hath ceas'd his ill-resounding noise,
 Another flap-mouth'd mourner, black and grim, 920
 Against the welkin volleys out his voice;
 Another and another answer him,
 Clapping their proud tails to the ground below,
 Shaking their scratch'd ears, bleeding as they go.

908. *path*] *paths* Qq 12, 13. 909. *mated*] *marred* Qq 9, 11-13. 911.
respects] Qq 1, 2; *respect* The rest. 911, 912. *nought*] *naught* Qq 1-3, *not*
 Gildon. 912. *hand*] *hands* Q 10. 913. *a hound*] *an hound* Qq 10, 12, 13.
 917. *scowling*] *scolding* Lintott and Gildon. 919. *hath*] Qq 1-4, *had* The rest;
ill-resounding] hyphenated in Q 10. 924. *scratch'd ears*] hyphenated in Qq 1-4.

907. *spleens*] *fears*; cf. Phineas Fletcher, *Purple Island*, iii. 17: "The splenion o're against the Hepar laid, Built long, and square: some say that laughter here Keeps residence; but laughter fits not there, Where darkness ever dwells and *melancholy fear*."

909. *mated*] made helpless, as when the king is mated at chess; cf. *Macbeth*, v. i. 86: "My mind she has mated, and amazed my sight."

911. *Full . . . respecting*] full of consideration, and yet really considering nothing. *New Eng. Dict.* cites Latimer, *Ploughers* (Arber, 37): "He was not moved by these worldlie respectes, with these prudente considerations; and for the verb, W. Wilkinson, *Confut. Fam. Love*, 16 b: "The cunnyng Archer respecteth more to hitte the marke, than the curious watchyng of the cloven

aire"; and E. B. Blount, *Horæ subs.* 112: "wise men will not view such persons but with scorn; nor respect them but with disesteem."

912. *In hand with*] busied or occupied with. *New Eng. Dict.* cites James 1., *Counterblaste* (ed. Arber, 111): "And is it not a great vanitie that a man cannot heartily welcome his friend now, but straight they must be in hand with Tobacco?"

920. *flap-mouth'd*] In *The Master of Game* (ed. 1909), "great lips and well hanging down" are mentioned among the points of "a running hound." See note in little Quarto ed. of *Venus and Adonis*, where Craig cites *The Return from Parnassus*, iv. 2: "begin thou, Furor, and open like a phlap-mouthed hound."

Look, how the world's poor people are amazed
At apparitions, signs and prodigies,
Whereon with fearful eyes they long have gazed,
Infusing them with dreadful prophecies;

So she at these sad signs draws up her breath,
And, sighing it again, exclaims on Death. 930

"Hard-favour'd tyrant, ugly, meagre, lean,
Hateful divorce of love,"—thus chides she Death,—
"Grim-grinning ghost, earth's worm, what dost thou mean
To stifle beauty and to steal his breath,
Who when he liv'd, his breath and beauty set
Gloss on the rose, smell to the violet?" 935

"If he be dead,—O no, it cannot be,
Seeing his beauty, thou shouldst strike at it;—
O yes, it may; thou hast no eyes to see,
But hatefully at random dost thou hit.
Thy mark is feeble age; but thy false dart
Mistakes that aim, and cleaves an infant's heart. 940

"Hadst thou but bid beware, then he had spoke,
And, hearing him, thy power had lost his power.
The Destinies will curse thee for this stroke;
They bid thee crop a weed, thou pluck'st a flower: 945
Love's golden arrow at him should have fled,
And not Death's ebon dart, to strike him dead.

929. *these*] *the* Q 10. 931. *Hard-favour'd*] hyphened in Qq 8, 9, 11-13.
940. *random*] *randon* Qq 1-4. 943. *he had*] *had he* Q 10. 946. *pluck'st*] *pluckst* Qq 1-4, 10; *pluckst* The rest. 947. *fled*] *sped* Anon. conj.

928. *Infusing them*] It may be doubted whether *them* denotes the world's poor people or the apparitions. *Infusing* would more naturally be used of the former, with the sense of implanting dreadful forebodings in their minds or causing them to utter such forebodings. If, however, *infusing* is to be construed with *apparitions*, the meaning will be that the world's poor people ascribe to apparitions the power of foretelling disasters to come. Infuse often meant instil both literally and metaphorically.

930. *exclaims on*] upbraids, reproaches; cf. *1 Henry VI.* III. iii. 60; and *Merchant of Venice*, III. ii. 176.

933. *worm*] serpent, as in *Antony and Cleopatra*, v. ii. *passim*; *Cymbeline*, III. iv. 37: "slander . . . whose tongue Outvenoms all the worms of Nile."

948. *ebon*] perhaps "black," as in

2 Henry IV. v. v. 39; cf. Kyd, *Soliman and Perseda*, I. i. *Induction*, 28, where Death says: "Till I have moralliz'd this Tragedie Whose cheefest actor was my *sable dart*." But the meaning may be "made of ebony"; cf. Spenser, *Faerie Queene*, i. *Prol.*: "Lay now thy deadly Heben bowe apart"; and "Heben sad" is among the trees "direful deadly black, both leaf and bloom" in the garden of Proserpina (*Faerie Queene*, II. vii. 52). Malone recalls "the well-known fiction of Love and Death sojourning together in an Inn, and on going away in the morning, changing their arrows by mistake. See *Whitney's Emblems*, p. 132." Boswell quotes Massinger, *Virgin Martyr*, IV. iii. 13: "Strange affection! Cupid once more hath changed his darts with Death, And kills instead of giving life,"

"Dost thou drink tears, that thou provok'st such weeping?
 What may a heavy groan advantage thee? 950
 Why hast thou cast into eternal sleeping
 Those eyes that taught all other eyes to see?
 Now Nature cares not for thy mortal vigour,
 Since her best work is ruin'd with thy rigour."

Here overcome, as one full of despair, 955
 She vail'd her eyelids, who, like sluices, stopp'd
 The crystal tide that from her two cheeks fair
 In the sweet channel of her bosom dropp'd;
 But through the flood-gates breaks the silver rain,
 And with his strong course opens them again. 960

O, how her eyes and tears did lend and borrow!
 Her eye seen in the tears, tears in her eye;
 Both crystals, where they view'd each other's sorrow,
 Sorrow that friendly sighs sought still to dry;
 But like a stormy day, now wind, now rain, 965
 Sighs dry her cheeks, tears make them wet again.

Variable passions throng her constant woe,
 As striving who should best become her grief;
 All entertain'd, each passion labours so
 That every present sorrow seemeth chief, 970
 But none is best: then join they all together,
 Like many clouds consulting for foul weather.

By this, far off she hears some huntsman holloa;
 A nurse's song ne'er pleas'd her babe so well:
 The dire imagination she did follow 975
 This sound of hope doth labour to expel;
 For now reviving joy bids her rejoice,
 And flatters her it is Adonis' voice.

Whereat her tears began to turn their tide,
 Being prison'd in her eye like pearls in glass: 980

956. *vail'd*] *veil'd* Lintott and Gildon; *who*] *which* Gildon. 962. *Her eye*] Qq 1-3; *Her eie* Q 4; *Her eies* Q 8; *Her eyes* The rest. *the tears*] *her teares* Qq 5-13. 967. *throng*] *through* Q 10. 968. *who*] Qq 1-4, *which* The rest. 969. *passion labours*] *passions labour* Q 4. 971. *all together*] *altogether* Q 4, *altogether* Q 10. 973. *holloa*] *hallow* Qq 1-3, *hollow* The rest. 975. *dire*] Qq 3, 6, 8, 9, 11-13; *dyre* Qq 1, 2; *dry* Qq 5, 7; *drie* Qq 4, 10.

952. *Those . . . see*] Cf. *Romeo and Juliet*, 1. v. 46: "O, she doth teach the torches to burn bright" (Malone). *hir favours are mortal, and the more glistening, the more prejudiciall."*

953. *mortal*] destructive; cf. l. 618; and Greene, *Perymedes the Blacksmith* (Grosart, vii. 25): "Thus everie way 956. *vail'd*] lowered; cf. *Lust's Dominion*, 1. iii. 4: "vailing my knees to the cold earth."

Yet sometimes falls an orient drop beside,
Which her cheek melts, as scorning it should pass
To wash the foul face of the sluttish ground,
Who is but drunken when she seemeth drown'd.

O hard-believing love, how strange it seems 985
Not to believe, and yet too credulous!

Thy weal and woe are both of them extremes;
Despair, and hope, makes thee ridiculous:
The one doth flatter thee in thoughts unlikely,
In likely thoughts the other kills thee quickly. 990

Now she unweaves the web that she hath wrought;
Adonis lives, and Death is not to blame;
It was not she that call'd him all to nought:
Now she adds honours to his hateful name;
She clepes him king of graves, and grave for kings, 995
Imperious supreme of all mortal things.

"No, no," quoth she, "sweet Death, I did but jest;
Yet pardon me, I felt a kind of fear
When as I met the boar, that bloody beast,
Which knows no pity, but is still severe; 1000
Then, gentle shadow,—truth I must confess,—
I rail'd on thee, fearing my love's decease.

"'Tis not my fault: the boar provok'd my tongue;
Be wreak'd on him, invisible commander;
'Tis he, foul creature, that hath done thee wrong; 1005
I did but act, he's author of thy slander:
Grief hath two tongues; and never woman yet
Could rule them both without ten women's wit."

981. *sometimes*] Qq 1-4, *sometime* The rest. 988. *makes*] Qq 1-4, *make* The rest.
989. *thoughts*] *thought* Q 10. 990. *In likely*] Qq 1, 2; *The likely*
Qq 3, 4; *With likely* The rest. 991. *hath*] Qq 1-4, *had* The rest. 994.
honours] Q 1, *honors* Qq 2-4, *honour* The rest. 996. *Imperious*] Qq 1-4;
Imperial Qq 5, 7; *Imperiall* The rest. 1002. *my*] *thy* Qq 3, 4.

981. *orient*] bright. Eastern pearls were the best; but see Harrison, *Description of England*, III. xii.: "They [pearls] are called orient, because of the cleerenesse, which resembleth the colour of the cleere aire before the rising of the sun."

993. *all to nought*] utterly worthless. The phrase became vulgar; see Swift, *Mrs. Harris's Petition*: "So she roar'd like a Bedlam, as tho' I had called her all to nought."

995. *clepes*] calls; cf. Harvey, *Pierces Supererogation* (Grosart, ii. 275): "his eloquence passeth my intelligence, that cleapeth himselfe a Callimanco for pleading his Companions cause."

996. *Imperious*] imperial, as in *Troilus and Cressida*, IV. v. 172: "I thank thee most imperious Agamemnon."

996. *supreme*] So accented by Shakespeare, except perhaps in *Coriolanus*, III. i. 110.

Thus hoping that Adonis is alive,
 Her rash suspect she doth extenuate; 1010
 And that his beauty may the better thrive,
 With Death she humbly doth insinuate;
 Tells him of trophies, statues, tombs, and stories
 His victories, his triumphs and his glories.

"O Jove," quoth she, "how much a fool was I 1015
 To be of such a weak and silly mind
 To wail his death who lives and must not die
 Till mutual overthrow of mortal kind!
 For he being dead, with him is beauty slain,
 And, beauty dead, black chaos comes again. 1020

"Fie, fie, fond love, thou art as full of fear
 As one with treasure laden, hemm'd with thieves;
 Trifles unwitnessed with eye or ear
 Thy coward heart with false bethinking grieves."
 Even at this word she hears a merry horn, 1025
 Whereat she leaps that was but late forlorn.

As falcons to the lure, away she flies;
 The grass stoops not, she treads on it so light;
 And in her haste unfortunately spies

1013. *statues*] *statues* Qq 3, 4; *tombs*] *domes* Theobald conj. 1013, 1014.
stories *His*] Malone (Theobald conj.); *stories*, *His* Qq. 1027. *falcons*
Falcons Qq 1-4; *Falcon* Qq 10, 12, 13; *Falcon* The rest.

1010. *suspect*] suspicion; cf. *Amends for Ladies* (Hazlitt's Dodsley, xi. 108): "And makes me kill my fond suspect of her By assurance that she is loyal"; and *Orlando Furioso* (Grosart's Greene, xiii. 196): "Intending by suspect to breed debate."

1012. *insinuate*] flatter (Malone); see *Richard II.* iv. i. 165; and *As You Like It*, *Epilogue* 9.

1019. *For . . . slain*] Malone compares *Romeo and Juliet*, i. i. 222: "O, she is rich in beauty; only poor, That when she dies, with beauty dies her store."

1026. *leaps*] *sc.* for joy; cf. "laugh and leap" in *Love's Labour's Lost*, iv. iii. 148; and *Merchant of Venice*, i. i. 49; and "dance and leap," *Richard II.* ii. iv. 12.

1027. *lure*] Here, no doubt, of the falconer's call or whistle; cf. Lyly (ed. Bond, ii. 187): "Francis was not sorrie, who began a little to listen to the lure of love"; but usually of the bundle of feathers to which pieces of flesh were attached, representing a bird, and

used in manning (*i.e.* taming) falcons. See Greene, *Mamillia* (Grosart, ii. 38): "what entiseth the fish but the baite? what calleth the byrde but the scrappe? what reclaimeth the hawke but the lure?"; *ibid.* p. 21: "hoping that . . . he would so reclaime her with his fained eloquence, as she should seaze upon his lure, and so cunningly cloake her with his counterfaite cal as she should come to his fist"; and Gascoigne (i. 87, Cambridge edition): "Too late I found that gorged haukes do not esteeme the lure."

1028. *The . . . light*] Here Steevens quotes from memory Virgil, *Æn.* vii. 808, 809: "Illa vel intactæ segetis per summa volaret Gramina, nec teneras cursu læsisset aristas." This is itself from Homer, *Il.* xx. 222 seqq.; cf. Scott, *Lady of the Lake*, i. xviii.: "E'en the slight harebell raised its head Elastic from her airy tread"; and Tennyson, *Talking Oak*: "The flower she touch'd on dipt and rose And turn'd to look at her."

The foul boar's conquest on her fair delight ; 1030
Which seen, her eyes, as murder'd with the view,
Like stars asham'd of day, themselves withdrew ;

Or, as the snail, whose tender horns being hit,
Shrinks backward in his shelly cave with pain,
And there all smother'd up in shade doth sit, 1035
Long after fearing to creep forth again ;
So, at his bloody view, her eyes are fled
Into the deep-dark cabins of her head :

Where they resign their office and their light
To the disposing of her troubled brain ; 1040
Who bids them still consort with ugly night,
And never wound the heart with looks again ;
Who, like a king perplexed in his throne,
By their suggestion gives a deadly groan,

Whereat each tributary subject quakes ; 1045
As when the wind, imprison'd in the ground,
Struggling for passage, earth's foundation shakes,
Which with cold terror doth men's minds confound.
This mutiny each part doth so surprise,
That from their dark beds once more leap her eyes ; 1050

And being open'd threw unwilling light
Upon the wide wound that the boar had trench'd
In his soft flank ; whose wonted lily white
With purple tears, that his wound wept, was drench'd :

1031. *as*] Qq 3-9, 11-13 ; *are* Qq 1, 2, 10. 1033. *the*] a Q 10. 1037.
his] *this* Hudson 1881 (S. Walker conj.). 1039. *resign*] *resign'd* Lintott and
Gildon. 1040. *her*] *their* Q 10. 1044. *suggestion*] *suggestions* Qq 9, 11-13.
1048. *terror*] *terrors* Lintott ; *minds*] *mind* Lintott. 1051. *light*] Qq 1, 2 ;
night Qq 3, 4 ; *sight* The rest. 1054. *was*] *had* Qq 1-4, 10.

1033. *as the snail*] Cf. *Love's Labour's Lost*, IV. iii. 338 : "Love's feeling is moresoft and delicate Than are the tender horns of cockled snails." Malone cites *Coriolanus*, IV. vi. 45 : "Thrusts forth his horns again into the world Which were inshell'd when Marcius stood for Rome."

1041. *consort . . . night*] See *Romeo and Juliet*, II. i. 32 : "Come, he hath hid himself among these trees To be consorted with the humourous night" (Malone). See also *Midsummer-Night's Dream*, III. ii. 387 : "They wilfully exile themselves from light, And must for aye consort with black-brow'd night."

1046, 1047. *As . . . shakes*] See *1 Henry IV*. III. i. 28-33, and *Paradise Lost*, i. 240, for wind as a source of earthquakes. On the next line Malone notes that Shakespeare may have spoken from experience, as there was an earthquake in England in 1580, when he was sixteen.

1052. *trench'd*] cut (Malone) ; see *Two Gentlemen of Verona*, III. ii. 7 : "as a figure Trenched in ice, which with an hour's heat Dissolves" ; and *Macbeth*, III. iv. 27 : "With twenty trenched gashes on his head."

No flower was nigh, no grass, herb, leaf or weed, 1055
But stole his blood and seem'd with him to bleed.

This solemn sympathy poor Venus noteth;
Over one shoulder doth she hang her head;
Dumbly she passions, frantically she doteth;
She thinks he could not die, he is not dead: 1060
Her voice is stopp'd, her joints forget to bow;
Her eyes are mad that they have wept till now.

Upon his hurt she looks so steadfastly
That her sight dazzling makes the wound seem three;
And then she reprehends her mangling eye, 1065
That makes more gashes where no breach should be:
His face seems twain, each several limb is doubled;
For oft the eye mistakes, the brain being troubled.

"My tongue cannot express my grief for one,
And yet," quoth she, "behold two Adons dead! 1070
My sighs are blown away, my salt tears gone,
Mine eyes are turn'd to fire, my heart to lead:
Heavy heart's lead, melt at mine eyes' red fire!
So shall I die by drops of hot desire.

"Alas, poor world, what treasure hast thou lost! 1075
What face remains alive that's worth the viewing?
Whose tongue is music now? what canst thou boast
Of things long since, or any thing ensuing?
The flowers are sweet, their colours fresh and trim;
But true-sweet beauty liv'd and died with him. 1080

"Bonnet nor veil henceforth no creature wear!
Nor sun nor wind will ever strive to kiss you:
Having no fair to lose, you need not fear;
The sun doth scorn you, and the wind doth hiss you:

1066. *more*] *no* Q 10. 1073. *eyes' red fire!*] *eyes red fire*, Qq 1, 2; *red as fire* Q 3; *eies as red as fire*, Q 4; *eyes, as fire*, Q 10; *eyes, as fire*: The rest. 1078. *thing*] *things* Q 10. 1079. *The*] *Thy* Malone conj. 1080. *true-sweet*] hyphenated by Malone. *with him*] Qq 1, 2; *in him* The rest. 1081. *nor*] Qq 1-4, or The rest. 1083. *you*] *ye* Q 10.

1078. *ensuing*] following, and so, perhaps, future; cf. *Richard III.* II. iii. 43: "By a divine instinct men's minds mistrust Ensuing dangers."

1083. *fair*] beauty; cf. Greene, *Metamorphosis* (Grosart, ix. 25): "Paris for faire gave her the golden ball";

Menaphon (vi. 123): "No frost their faire, no wind doth wast their power, But by her breath her beauties doo renew"; *Never Too Late* (viii. 200): "Flora in taunie hid up all her flowers, And would not diaper her meads with faire."

But when Adonis liv'd, sun and sharp air 1085
Lurk'd like two thieves, to rob him of his fair.

"And therefore would he put his bonnet on,
Under whose brim the gaudy sun would peep;
The wind would blow it off, and, being gone,
Play with his locks: then would Adonis weep; 1090
And straight, in pity of his tender years,
They both would strive who first should dry his tears.

"To see his face the lion walk'd along
Behind some hedge, because he would not fear him;
To recreate himself when he hath sung, 1095
The tiger would be tame and gently hear him;
If he had spoke, the wolf would leave his prey,
And never fright the silly lamb that day.

"When he beheld his shadow in the brook,
The fishes spread on it their golden gills; 1100
When he was by, the birds such pleasure took,
That some would sing, some other in their bills
Would bring him mulberries and ripe-red cherries;
He fed them with his sight, they him with berries.

"But this foul, grim, and urchin-snouted boar, 1105
Whose downward eye still looketh for a grave,
Ne'er saw the beauteous livery that he wore;
Witness the entertainment that he gave:
If he did see his face, why then I know
He thought to kiss him, and hath kill'd him so. 1110

"'Tis true, 'tis true; thus was Adonis slain:
He ran upon the boar with his sharp spear,
Who did not whet his teeth at him again,
But by a kiss thought to persuade him there;

1093. *walk'd*] *walks* Lintott and Gildon. 1099. *his*] *the* Q 4. *the*] *a* Qq 6, 8,
9, 11-13. 1100. *The*] *There* Qq 9, 11; *Their* Q 13. 1111. *'Tis true, 'tis*
true] *Tis true, true, true* Qq 9, 11-13. 1113. *did*] *Q, would* The rest.

1094. *fear*] *frighten*. Malone cites
3 Henry VI. v. ii. 2: "For Warwick
was a bug that fear'd us all."

1105. *urchin*] *hedgehog*; see Topsel,
Four-footed Beasts, p. 217: "in
English a Hedge-hog or an Ur-
chine."

1108. *entertainment*] *reception*; cf.
Tempest, i. ii. 465: "I will resist such

entertainment till Mine enemy has more
power."

1110. *He . . . so*] Steevens compares
Theocritus, *Id.* xxx. 26-31, which
Calverly translated: "I [the boar]
meant no mischief to the man Who
seemed to thee so fair. As on a carven
statue Men gaze, I gazed on him; I
seemed on fire with mad desire to kiss
that proffered limb,"

And nuzzling in his flank, the loving swine
Sheath'd unaware the tusk in his soft groin. 1115

"Had I been tooth'd like him, I must confess,
With kissing him I should have kill'd him first;
But he is dead, and never did he bless
My youth with his; the more am I accurst." 1120
With this, she falleth in the place she stood,
And stains her face with his congealed blood.

She looks upon his lips, and they are pale;
She takes him by the hand, and that is cold;
She whispers in his ears a heavy tale, 1125
As if they heard the woeful words she told;
She lifts the coffer-lids that close his eyes,
Where, lo, two lamps, burnt out, in darkness lies;

Two glasses, where herself herself beheld
A thousand times, and now no more reflect; 1130
Their virtue lost, wherein they late excell'd,
And every beauty robb'd of his effect:
"Wonder of time," quoth she, "this is my spite,
That, thou being dead, the day should yet be light.

"Since thou art dead, lo, here I prophesy, 1135
Sorrow on love hereafter shall attend:
It shall be waited on with jealousy,
Find sweet beginning but unsavoury end;
Ne'er settled equally, but high or low,
That all love's pleasure shall not match his woe. 1140

"It shall be fickle, false and full of fraud;
Bud, and be blasted, in a breathing-while;

1115. *nuzzling*] Malone *nousling*, Qq. 1116. *the*] Q 1; *his* The rest.
1120. *youth*] *mouth* Q 13; *am I*] Qq 1, 2; *I am* The rest. 1122. *congealed*] *congealen* Gildon. 1125. *ears*] *eares* Qq 1-3, *eare* The rest. 1126. *they*] Qq 1-4, *he* The rest. 1130. *times, and now*] *times and more*, Theobald conj. 1134. *thou*] Qq 1-3, *you* The rest. 1136. *on*] *in* Q 4. 1139. *but high*] Qq 1-3, *but hie* Q 4, *too high* The rest, *to high* Gildon. 1140. *pleasure*] *pleasures* Lintott and Gildon. 1142. *Bud, and be*] Qq 1-3, *And shall be* The rest; *breathing-while*] hyphened by Malone.

1128. *lies*] For this form Steevens cites *Richard II.* iii. 168; and *Cymbeline*, ii. iii. 24. Prof. Case reminds me that it was a very common Elizabethan idiom, though some modern editors have converted rime to blank verse or prose by correcting it. Malone goes so far as to lament that "in a very few places either the metre or the

rhymes render it incurable." It is usually explained as a northern plural; but see my note in *Merchant of Venice*, i. iii. 161, in this series.

1136-1140. *Sorrow . . . woe*] Cf. *Midsummer-Night's Dream*, i. i. 134-140: "The course of true love never did run smooth . . . O cross! too high to be enthralled to low" (Steevens).

The bottom poison, and the top o'erstraw'd
With sweets that shall the truest sight beguile:
The strongest body shall it make most weak,
Strike the wise dumb, and teach the fool to speak. 1145

"It shall be sparing and too full of riot,
Teaching decrepit age to tread the measures;
The staring ruffian shall it keep in quiet,
Pluck down the rich, enrich the poor with treasures; 1150
It shall be raging-mad, and silly-mild,
Make the young old, the old become a child.

"It shall suspect where is no cause of fear;
It shall not fear where it should most mistrust;
It shall be merciful and too severe,
And most deceiving when it seems most just; 1155
Perverse it shall be where it shows most toward,
Put fear to valour, courage to the coward.

"It shall be cause of war and dire events,
And set dissension 'twixt the son and sire; 1160
Subject and servile to all discontents,
As dry combustious matter is to fire:
Sith in his prime death doth my love destroy,
They that love best their loves shall not enjoy."

By this the boy that by her side lay kill'd 1165
Was melted like a vapour from her sight,
And in his blood, that on the ground lay spill'd,
A purple flower sprung up, chequer'd with white,
Resembling well his pale cheeks and the blood
Which in round drops upon their whiteness stood. 1170

1144. *truest*] Qq 1-3, *sharpest* The rest. 1151. *raging-mad*] hyphened by
Malone; *silly-mild*] hyphened by Malone. 1157. *where*] *when* Lintott and
Gildon; *shows*] *showes* Qq 1, 2; *shewes* Q 3; *seems* Q 4; *seems* Qq 5, 7, 9, 11;
seemes Qq 6, 8, 10, 12, 13. 1164. *loves*] Qq 1-3, *love* The rest. 1168.
purple] *purpld* Q 3, *purpl'd* Q 4; *chequer'd*] *checkred* Qq.

1146. *teach* . . . *speak*] Steevens suggested that there was here an allusion to the story of Cymon and Iphigenia in Boccaccio, *Decameron*, v. i. jig, and full as fantastical, the wedding mannerly modest as a measure full of state and anciencey," etc.

1148. *tread the measures*] dance, Malone, who on *Much Ado*, II. i. 74, cites *Richard II.* III. iv. 7. See also for the special character of the measure *Much Ado*, II. i. 77: "Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch 1149. *staring*] truculent. Among the enormities with which Evans charged Falstaff were "drinkings and swearings and starings" (*Merry Wives*, v. v. 168). 1157. *toward*] willing, tractable. It is opposed to "froward" in *Taming of the Shrew*, v. ii. 182: "'Tis a good hearing when children are toward.— But a harsh hearing when women are froward."

She bows her head, the new-sprung flower to smell,
 Comparing it to her Adonis' breath;
 And says, within her bosom it shall dwell,
 Since he himself is reft from her by death:

She crops the stalk, and in the breach appears 1175
 Green-dropping sap, which she compares to tears.

"Poor flower," quoth she, "this was thy father's guise—
 Sweet issue of a more sweet-smelling sire—
 For every little grief to wet his eyes:

To grow unto himself was his desire, 1180

And so 'tis thine; but know, it is as good
 To wither in my breast as in his blood.

"Here was thy father's bed, here in my breast;
 Thou art the next of blood, and 'tis thy right:
 Lo, in this hollow cradle take thy rest; 1185
 My throbbing heart shall rock thee day and night:

There shall not be one minute in an hour
 Wherein I will not kiss my sweet love's flower."

Thus weary of the world, away she hies,
 And yokes her silver doves; by whose swift aid 1190
 Their mistress, mounted, through the empty skies
 In her light chariot quickly is convey'd;
 Holding their course to Paphos, where their queen
 Means to immure herself and not be seen.

1183. *here in*] Qq 1, 2; *here is* The rest. 1185. *Lo, in*] *Low in* Q 4.
 1187. *in*] Qq 1-4, *of* The rest.

LUCRECE

82.139

S 52 PP

Shakespeare: Poems.

3399 4

MA 1944 63

MA 1944 363

To the
RIGHT HONOURABLE, HENRY WRIOTHESLEY,
Earle of Southhampton, and Baron of Titchfield.

THE loue I dedicate to your Lordship is without end: wherof this Pamphlet without beginning is but a superfluous Moity. The warrant I haue of your Honourable disposition, not the worth of my untutord Lines makes it assured of acceptance. What I haue done is yours, what I haue to doe is yours, being part in all I haue, deuoted yours. Were my worth greater, my duty would shew greater, meane time, as it is, it is bound to your Lordship; To whom I wish long life still lengthned with all happinesse.

Your Lordships in all duety,

WILLIAM SHAKESPEARE.

82.139

S 52 PP

Shakespeare: Poems:

3399 4

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THE ARGUMENT

LUCIUS TARQUINIUS, for his excessive pride surnamed Superbus, after he had caused his own father-in-law Servius Tullius to be cruelly murdered, and, contrary to the Roman laws and customs, not requiring or staying for the people's suffrages, had possessed himself of the kingdom, went, accompanied with his sons and other noblemen of Rome, to besiege Ardea. During which siege the principal men of the army meeting one evening at the tent of Sextus Tarquinius, the king's son, in their discourses after supper every one commended the virtues of his own wife; among whom Collatinus extolled the incomparable chastity of his wife Lucretia. In that pleasant humour they all posted to Rome; and intending, by their secret and sudden arrival, to make trial of that which every one had before avouched, only Collatinus finds his wife, though it were late in the night, spinning amongst her maids: the other ladies were all found dancing and revelling, or in several disports. Whereupon the noblemen yielded Collatinus the victory, and his wife the fame. At that time Sextus Tarquinius being inflamed with Lucrece's beauty, yet smothering his passions for the present, departed with the rest back to the camp; from whence he shortly after privily withdrew himself, and was, according to his estate, royally entertained and lodged by Lucrece at Collatium. The same night he treacherously stealeth into her chamber, violently ravished her, and early in the morning speedeth away. Lucrece, in this lamentable plight, hastily dispatcheth messengers, one

to Rome for her father, another to the camp for Collatine. They came, the one accompanied with Junius Brutus, the other with Publius Valerius; and finding Lucrece attired in mourning habit, demanded the cause of her sorrow. She, first taking an oath of them for her revenge, revealed the actor and whole manner of his dealing, and withal suddenly stabbed herself. Which done, with one consent they all vowed to root out the whole hated family of the Tarquins; and bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deed, with a bitter invective against the tyranny of the king: wherewith the people were so moved, that with one consent and a general acclamation the Tarquins were all exiled, and the state government changed from kings to consuls.

LUCRECE

FROM the besieged Ardea all in post,
 Borne by the trustless wings of false desire,
 Lust-breathed Tarquin leaves the Roman host,
 And to Collatium bears the lightless fire,
 Which, in pale embers hid, lurks to aspire,
 And girdle with embracing flames the waist
 Of Collatine's fair love, Lucrece the chaste.

5

Haply that name of "chaste" unhappily set
 This bateless edge on his keen appetite;
 When Collatine unwisely did not let
 To praise the clear unmatched red and white
 Which triumph'd in that sky of his delight,
 Where mortal stars, as bright as heaven's beauties,
 With pure aspects did him peculiar duties.

10

For he the night before, in Tarquin's tent,
 Unlock'd the treasure of his happy state;
 What priceless wealth the heavens had him lent
 In the possession of his beauteous mate;
 Reckoning his fortune at such high proud rate,
 That kings might be espoused to more fame,
 But king nor peer to such a peerless dame.

15

20

8. *unhappily*] *unhap'ly* Q 1. 19. *such high proud*] hyphened by Malone,
so high a Qq 5-8. 21. *peer*] *prince* Qq 2-8.

5. *aspire*] arise, ascend; cf. *Merry Wives*, v. v. 101: "whose flames aspire As thoughts do blow them higher and higher"; used literally in *Pericles*, I. iv. 5: "For who digs hills because they do aspire Throws down one mountain to cast up a higher." See also *Venus and Adonis*, 150.

9. *bateless*] not to be blunted; *New Eng. Dict.* quotes Markham, *Sir R. Grinuile*, cv.:

"Sets a bateless edge, grownd by his word

Vpon their blunt harts,"

5

Unbated is used of a foil without a button in *Hamlet*, IV. vii. 139.

10. *let*] forbear. The meaning and construction is the same as in Wyclif, *Works* (1880), 313: "Here we may see openliche hou crist lettede not for loue of petre to reproue hym sharpliche," cited in *New Eng. Dict.*

13. *mortal stars*] Malone compared *Midsummer-Night's Dream*, III. ii. 188, and *Romeo and Juliet*, I. ii. 25. A closer parallel is *Taming of the Shrew*, IV. v. 31: "What stars do spangle heaven with such beauty As those two eyes become that heavenly face?"

O happiness enjoy'd but of a few!
 And, if possess'd, as soon decay'd and done
 As is the morning's silver melting dew
 Against the golden splendour of the sun!
 An expir'd date, cancell'd ere well begun:
 Honour and beauty, in the owner's arms,
 Are weakly fortress'd from a world of harms.

25

Beauty itself doth of itself persuade
 The eyes of men without an orator;
 What needeth then apologies be made,
 To set forth that which is so singular?
 Or why is Collatine the publisher
 Of that rich jewel he should keep unknown
 From thievish ears, because it is his own?

30

35

Perchance his boast of Lucrece' sovereignty
 Suggested this proud issue of a king;
 For by our ears our hearts oft tainted be:
 Perchance that envy of so rich a thing,
 Braving compare, disdainfully did sting
 His high-pitch'd thoughts, that meaner men should
 vaunt
 That golden hap which their superiors want.

40

24. *is*] in Q 3, *if* Qq 5-8; *morning's*] *morning* Q 1; *silver melting*] hyphenated by Malone. 26. *An . . . well*] *A date expir'd: and cancell'd ere* Qq 5-8.
 31. *apologies*] *appologie* Q 1. 42. *That*] *The* Qq 6-8.

23. *done*] consumed, as in *Venus and Adonis*, 749: "wasted, thaw'd, and done, As mountain snow melts with the mid-day sun" (Malone).

26. *date*] Malone compares Daniel, *Complaint of Rosamond* (1592), 245-249:

"Thou must not thinke thy flowre
 can always florish,
 Or that thy beauty will be still
 admir'd,
 But that those rayes which all
 these flames do nourish,
 Cancell'd with time, will have
 their date expir'd."

29, 30. *Beauty . . . orator*] See Daniel, *Complaint of Rosamond* (1594), 127-131:

"Ah, Beauty! syren, fair enchanting
 good,
 Sweet silent rhetorick of persuad-
 ing eyes;

Dumb eloquence, whose power
 doth move the blood,
 More than the words or wisdom
 of the wise" (Malone).

31. *apologies*] According to Schmidt, apology is here "evidently used in the sense of encomium, high praise," but the old meaning "defence" seems adequate: such beauty as Lucretia's needed no vindication.

33. *publisher*] proclaimer, as in *Two Gentlemen of Verona*, III. i. 47: "For love of you, not hate unto my friend, Hath made me publisher of this pretence."

37. *Suggested*] tempted; cf. *Two Gentlemen of Verona*, III. i. 34: "Knowing that tender youth is soon suggested, I nightly lodge her in an upper tower." So, suggestion is temptation in *Macbeth*, I. iii. 134.

But some untimely thought did instigate
 His all-too-timeless speed, if none of those:
 His honour, his affairs, his friends, his state,
 Neglected all, with swift intent he goes 45
 To quench the coal which in his liver glows.
 O rash-false heat, wrapp'd in repentant cold,
 Thy hasty spring still blasts, and ne'er grows old!

When at Collatium this false lord arrived, 50
 Well was he welcom'd by the Roman dame,
 Within whose face beauty and virtue strived
 Which of them both should underprop her fame:
 When virtue bragg'd, beauty would blush for shame;
 When beauty boasted blushes, in despite 55
 Virtue would stain that o'er with silver white.

44. *all-too-timeless*] hyphenated by Malone. 47. *his*] *the* Q 3; *glows*] *growes*
 Qq 7, 8. 48. *rash-false*] hyphenated by Malone. 56. *o'er*] Gildon, *ore*
 Qq 1-3, *or'e* Q 4, *o're* Qq 5-8.

47. *liver*] the seat of desire. See *Tempest*, IV. i. 56; *Merry Wives*, II. i. 121; *Much Ado*, IV. i. 233.

49. *spring*] Malone compares *Richard III.* III. i. 94: "Short summers lightly have a forward spring." Staunton explains: "Thy premature shoots are ever blighted." See l. 950, and *Venus and Adonis*, l. 656.

49. *blasts*] suffers blight. *New Eng. Dict.* cites *Euphues* (Arber, 236): "The easterly winde maketh the blossomes to blast."

52-70. The general sense is obvious. Seeing Lucrece, one would hesitate to say whether her face expressed more completely the perfection of beauty or the perfection of virtue. But the course of the thought is half hidden by a bewildering play of fancy. There is no open vision, nothing but a tumbling kaleidoscope of hints and suggestions. Nature's own red and white are identified or confounded with a blush and its fading. The transition to gold and silver may be natural and was certainly common, and these in turn suggest the or and argent of heraldry, so that for a moment we have a glimpse of Lucrece's face as a blazoned shield for which beauty and virtue are rival claimants. The imagery suffers from the intrusion of the idea of a shield used for defence, and finally changes (in l. 71) to the lilies and roses, *lilia mixta rosis*, of convention.

53-56. Is this a mere description of

Lucrece's complexion, or is it suggested that she changed colour, welcoming Tarquin with a blush of pleasure or surprise?

56. *stain that o'er*] spread her own colour over beauty's red, *that* referring ungrammatically to *blushes*. If we read *ore* or *or*, i.e. the golden blush of beauty, *stain* will probably mean *surpass*. See note on *Venus and Adonis*, l. 9.

56. *o'er*] *Ore* (Q 1) occurs elsewhere, e.g. l. 170, for *o'er*. *Ore* in the sense of gold may be the true reading, and may jointly with "silver white" be responsible for the references to heraldry that follow. Where *ore* occurs in modern edd., *All's Well*, III. vi. 40 (*ours* Ff), and *Hamlet* IV. i. 25 (*oare* F 1), it certainly means gold or some other precious metal; it could only mean gold here where it is in contrast with silver. Malone quoting the passage in *Hamlet* conjectures "*or* i.e. gold, to which the poet compares the deep colour of a blush. . . . The terms of heraldry in the next stanza," he adds, "seem to favour this supposition: and the opposition between *or* and the *silver* white of virtue is entirely in Shakespeare's manner. So afterwards: 'Which virtue gave the golden age to gild Their silver cheeks.'" Steevens gives another parallel, *Macbeth*, II. iii. 118: "His *silver* skin laced with his *golden* blood." Malone's conjecture is read by Knight and Staunton, and with a novel interpretation (stain it into

But beauty, in that white intituled,
 From Venus' doves doth challenge that fair field:
 Then virtue claims from beauty beauty's red,
 Which virtue gave the golden age to gild 60
 Their silver cheeks, and call'd it then their shield;
 Teaching them thus to use it in the fight,
 When shame assail'd, the red should fence the white.

This heraldry in Lucrece' face was seen,
 Argued by beauty's red and virtue's white: 65

65. *beauty's . . . virtue's*] Sewell, *beauties . . . virtues* Qq.

or, or rather, make *or* by blending with it) by Mr. Wyndham, who quotes passages from Guillim's *Display of Heraldrie* (1610), p. 9: "This colour [white] is most commonly taken in Blazon for the metal silver, and is named Argent," and adds from the 2nd ed. (1636): "it betokeneth innocency, cleanness of life and chastity," and ed. 1610, p. 10, on yellow: "This colour is bright yellow, which is compounded of much white and a little red, as if you should take two parts of white and but one of red. This colour in Armes is blazed by the name of Or, which is as much as to say *aurum*, which is gold." Mr. Wyndham concludes: "When he says: 'Virtue would stain that or with silver white,' he means that Virtue, by an admixture of 'silver white':—the blazon of chastity (*supra*) with '*that*' = Beauty's blushes = Beauty's red of l. 59:—obtained, in accordance with Heraldry, the 'mixed colour,' *gold*, which is 'blazed by the name of Or.' Virtue's *white*, mixed with Beauty's *red*, has now produced heraldic *or*." It may seem captious to suggest that the resulting heraldic complexion, according to Guillim, a bright yellow, is not elsewhere in Shakespeare an evidence of either beauty or virtue. In one passage, *2 Henry IV.* 1. ii. 204, a yellow cheek is associated with a moist eye, and in another, *Midsummer-Night's Dream*, v. i. 339, with a cherry nose; but it certainly does not follow that because Shakespeare uses "gild" and "golden" figuratively of such things as blood which is not yellow, that he would have used it literally of cheeks which may become so through the ravages of disease or dissipation. A more serious objection is that after the staining takes place, the result is not yellow but white, as we may gather from

the expressions "in that white intituled" (l. 57) and "that fair field" (l. 58), while so far are the red and white from blending "that oft they interchange each other's seat" (l. 70). This is quite in accordance with a parallel cited by Steevens, *Much Ado*, iv. i. 160-164: "I have mark'd A thousand blushing apparitions To start into her face, a thousand innocent shames In angel whiteness bear away those blushes."

In support of the reading *o'er*, it may be mentioned that *gules* rather than *or* seems the proper blazon. See Sidney, *Astrophel and Stella*, xiii.:

"Cupid then smiles, for on his crest
 there lies
 Stella's fair haire, her face he
 makes his shield,
 Where roses gueuls are borne in
 silver field."

57. *intituled*] Mr. Wyndham, deleting the comma after intituled and placing it after doves, explains: "But Beauty, also intituled = formally blazoned in white (which is virtue's colour) by derivation from Venus' doves, doth challenge that fair field = disputes Virtue's exclusive right to a field, again the proper heraldic term, of white." It is doubtful if intituled can mean blazoned, and the sense "entitled to" or "possessed of" seems sufficient; cf. *Planetomachia* (Grosart's Greene, v. 5): "noble mindes intituled with dignities should retch as hie as the Skies." A similar meaning may be extracted from the original pointing — Beauty rightfully possessed of a field of white claims it as the livery of Venus doves.

58. *challenge*] claim, as in *Othello*, II. i. 213.

65. *Argued*] proved; cf. *3 Henry VI.* III. ii. 84: "Her looks do argue her replete with modesty."

Of either's colour was the other queen,
Proving from world's minority their right:
Yet their ambition makes them still to fight;
The sovereignty of either being so great,
That oft they interchange each other's seat.

7c

This silent war of lilies and of roses,
Which Tarquin view'd in her fair face's field,
In their pure ranks his traitor eye encloses;
Where, lest between them both it should be kill'd,
The coward captive vanquished doth yield
To those two armies, that would let him go
Rather than triumph in so false a foe.

75

Now thinks he that her husband's shallow tongue,
The niggard prodigal that prais'd her so,
In that high task hath done her beauty wrong,
Which far exceeds his barren skill to show:
Therefore that praise which Collatine doth owe
Enchanted Tarquin answers with surmise,
In silent wonder of still-gazing eyes.

80

This earthly saint, adored by this devil,
Little suspecteth the false worshipper;
For unstain'd thoughts do seldom dream on evil;
Birds never lim'd no secret bushes fear:
So guiltless she securely gives good cheer
And reverend welcome to her princely guest,
Whose inward ill no outward harm express'd:

85

90

84. *still-gazing*] hyphenated by Malone. 87. *unstain'd thoughts*] *thoughts unstain'd* Qq 5-8. 90. *reverend*] *reverent* Dyce, ed. 2.

67. *from world's minority*] from the days when the world was young, "the golden age" of l. 60. Their right is as old as the doves of Venus and the first blush.

71. *silent war*] Cf. *Taming of the Shrew*, IV. v. 30: "Such war of red and white within her cheeks" (Steevens); and *Venus and Adonis*, ll. 345, 346: "To note the fighting conflict of her hue, How white and red each other did destroy" (Malone).

82. *Therefore . . . owe*] Malone notes: "Praise here signifies *the object of praise*, i.e. Lucretia. *To owe* in old language means *to possess*." But Collatine may be said to owe praise in the modern sense because he did not praise Lucrece to the full, and in the next line *answers* may mean *pays*, as in *Measure for Measure*, v. i. 415: "Haste still

pays haste and leisure answers leisure"; *Comedy of Errors*, IV. i. 82: "you shall buy this sport as dear As all the metal in your shop will answer"; and *1 Henry IV*. I. iii. 185: "who studies day and night To answer all the debt he owes to you."

88. *lim'd*] caught by bird-lime; cf. *Macbeth*, IV. ii. 34: "Poor bird! thou 'ldst never fear the net nor lime, The pitfall nor the gin." Steevens compares *3 Henry VI*. v. vi. 13: "The bird that hath been limed in a bush With trembling wings misdoubteth every bush."

89. *securely*] without anxiety; cf. *Richard II*. II. i. 266: "And yet we strike not but securely perish"; and Ben Jonson, in *Chester's Love's Martyr*, New Shaks. Soc. p. 186: "Man may securely sinne, but safely never."

90. *reverend*] Dyce ed. 2 reads

For that he colour'd with his high estate,
 Hiding base sin in plaits of majesty;
 That nothing in him seem'd inordinate,
 Save sometime too much wonder of his eye, 95
 Which, having all, all could not satisfy;
 But, poorly rich, so wanteth in his store,
 That, cloy'd with much, he pineth still for more.

But she, that never cop'd with stranger eyes,
 Could pick no meaning from their parling looks, 100
 Nor read the subtle-shining secrecies
 Writ in the glassy margents of such books:
 She touch'd no unknown baits, nor fear'd no hooks;
 Nor could she moralize his wanton sight,
 More than his eyes were open'd to the light. 105

He stories to her ears her husband's fame,
 Won in the fields of fruitful Italy;
 And decks with praises Collatine's high name,
 Made glorious by his manly chivalry
 With bruised arms and wreaths of victory: 110
 Her joy with heav'd-up hand she doth express,
 And wordless so greets heaven for his success.

93. *plaits*] Ewing, *pleats* Qq. 101. *subtle-shining*] hyphened by Malone.
 105. *open'd*] *open* Q 3.

"reverent," which is of course the meaning.

93. *plaits*] folds, as of a state robe. Steevens compares *Lear*, IV. vi. 169: "Robes and furr'd gowns hide all," and Boswell cites from the same play, I. i. 283: "Time shall unfold what plaited [plighted F 1] cunning hides."

99. *cop'd*] encountered, had dealings with, usually in a hostile sense, as in *Venus and Adonis*, l. 888, but as here in *Hamlet*, III. ii. 60: "Horatio, thou art e'en as just a man As e'er my conversation coped withal."

100. *parling*] speaking; cf. Tibullus, I. ii. 21: "nutus conferre loquaces." It implies a desire to come to terms; see *Love's Labour's Lost*, V. ii. 122; *Taming of the Shrew*, I. i. 117; *King John*, II. i. 205.

102. *margents*] margin, a metaphor from the summaries or explanatory comments in shoulder and side notes. Malone compares *Romeo and Juliet*, I. iii. 86, and *Hamlet*, V. ii. 162.

104. *moralize*] interpret, explain; cf. *Taming of the Shrew*, IV. iv. 75-81: "You saw my master wink and laugh

upon you?—Biondello, what of that?—Faith, nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.—I pray thee, moralise them." Lucrece could see that Tarquin was looking, but not what his looks meant.

110. *bruised arms*] dented armour. Malone cites *Richard III.* I. i. 5, 6: "Now are our brows bound with victorious wreaths; Our bruised arms hung up for monuments." See also *Henry V.* V. *Prol.* 18: "His bruised helmet and his bended sword"; and *Antony and Cleopatra*, IV. xiii. 42: "bruised pieces," said of Antony's armour.

111. *heav'd-up*] uplifted; cf. *Romeus and Juliet*, Hazlitt's Shaks. Lib. p. 99: "And then with joynd hands heavd up into the skies He thanks the Gods"; *ibid.* p. 126: "At length doth Juliet heave fayntly up her eyes"; and Herrick, *Noble Numbers* (Wks. ed. Grosart, iii. p. 158): "Here a little child I stand Heaving up my either hand; Cold as Paddocks though they be, Here I lift them up to Thee."

Far from the purpose of his coming thither,
 He makes excuses for his being there:
 No cloudy show of stormy blustering weather 115
 Doth yet in his fair welkin once appear;
 Till sable Night, mother of dread and fear,
 Upon the world dim darkness doth display,
 And in her vaulty prison stows the day.

For then is Tarquin brought unto his bed, 120
 Intending weariness with heavy spright;
 For after supper long he questioned
 With modest Lucrece, and wore out the night:
 Now leaden slumber with life's strength doth fight;
 And every one to rest themselves betake, 125
 Save thieves and cares and troubled minds that wake.

As one of which doth Tarquin lie revolving
 The sundry dangers of his will's obtaining;
 Yet ever to obtain his will resolving,
 Though weak-built hopes persuade him to abstaining: 130
 Despair to gain doth traffic oft for gaining,
 And when great treasure is the meed proposed,
 Though death be adjunct, there's no death supposed.

Those that much covet are with gain so fond
 That what they have not, that which they possess, 135

117. *mother*] *sad source* Qq 5-8. 119. *stows*] *shuts* Qq 5-8. 125. *them-*
selves betake] *himselfe betakes* Q 1. 126. *wake*] *wakes* Q 1. 134. *with*] *of*
 Gildon. 135. *That what*] Qq 1-4, *That oft* Qq 5-8, *Of what* Anon., *For*
what Capell MS. and Staunton conj.

116. *welkin*] sky; cf. Grosart's Greene, viii. 68: "The Welkin had no racke that seemd to glide, No duskie vapour did bright Phoebus shroude"; and ix. 202: "Her face was like to Welkins shine"; and *Forbonius and Prisceria* (Shaks. Soc.), p. 100: "Now like the sunne in welkin shines her face"; where there is no trace of the old meaning "cloud."

117. *Till . . . fear*] Cf. Daniel, *Complaint of Rosamond*, ed. Chalmers, p. 563, b: "Com'd was the Night (mother of Sleep and Fear) Who with her sable mantle friendly covers The sweet stoll'n sport of joyful meeting lovers" (Malone).

119. *stows*] sets or places. No change is needed. It is used of the mariners in *Tempest*, i. ii. 230, and of Desdemona in *Othello*, i. ii. 62.

121. *Intending*] pretending, as in *Taming of the Shrew*, iv. i. 206: "amid this hurly I intend That all is done in reverent care of her."

122. *questioned*] conversed: see *Merchant of Venice*, iv. i. 70; and *As You Like It*, III. iv. 39 (Malone).

130. *weak-built hopes*] the fact that his hopes have no sure foundation.

133. *adjunct*] Steevens compares *King John*, III. iii. 57: "Though that my death were adjunct of my act, By heaven, I would do it."

134. *fond*] infatuated, or perhaps "eager for," as the *New Eng. Dict.* explains it, citing Huloet "Fonde or desierous."

135. *That . . . possess*] Obscure and probably corrupt. Q 5's emendation is as good as any, and is explained by l. 136, viz. they have not [the enjoyment

They scatter and unloose it from their bond,
 And so, by hoping more, they have but less;
 Or, gaining more, the profit of excess
 Is but to surfeit, and such griefs sustain,
 That they prove bankrupt in this poor-rich gain. 140

The aim of all is but to nurse the life
 With honour, wealth, and ease, in waning age;
 And in this aim there is such thwarting strife
 That one for all or all for one we gage;
 As life for honour in fell battle's rage; 145
 Honour for wealth; and oft that wealth doth cost
 The death of all, and all together lost.

So that in vent'ring ill we leave to be
 The things we are for that which we expect;

136. *their*] *the* Qq 7, 8. 140. *bankrupt*] Gildon, *bäckrout* Q 1. 147. *all*
together] Qq 7, 8; *altogether* Qq 1-6. 148. *vent'ring*] *ventring* Q 1.

of] their money, for they are always risking it. Hudson's reading "For what," etc., sounds abrupt: *that* must be supplied before *for*; viz. so fond that they unloose what they possess for the sake of what they have not, a bird in the hand for two in the bush. Nicholson's conjecture "That while they have not that which they possess" fails to dispose of the paradox, and besides "while" in the sense of whereas is probably post-Shakspearian.

By placing a comma after *have* instead of after *not*, the rhythm is perhaps improved and a more natural order of thought secured—"That what they have (not that which they possess) They scatter," etc. The money is theirs, but they cannot strictly be called its possessors, for it is not in their possession, being scattered and unloosed. With the reading in the text "have" must be regarded as a stronger expression than "possess," and this is Malone's view. He says, "Poetically speaking, they may be said to scatter *what they have not*, i.e. what they cannot be *truly* said to have; what they do not *enjoy* though *possessed* of it. . . . A similar phraseology is found in Daniel's *Rosamond* (1592): 'As wedded widows, *wanting what we have*.' Again, in *Cleopatra*, a tragedy by the same author, 1594:

'their state thou ill definest,
 And liv'st to come, in present pinest;

*For what thou hast thou still
 dost lacke:*

O mindes tormentor, bodies
 wracke:

Vaine promiser of that sweet
 reste,

Which never any yet possest.'

'Tam avaro deest quod habet, quam quod non habet,' is one of the sentences of Publius Syrus."

138. *the profit of excess*] the only advantage of having more than enough; cf. *Two Gentlemen of Verona*, III. i. 220: "I have fed upon this woe already, And now excess of it will make me surfeit"; but the meaning of *excess* may be "gain" or "interest" as in *Merchant of Venice*, I. iii. 63: "I neither lend nor borrow By taking nor by giving of excess."

144. *gage*] almost "risk," an extension of the meaning "pledge."

147. *all . . . lost*] i.e. the loss of all.

148. *in vent'ring ill*] by making a bad bargain, such as an unluckly investment or unsuccessful voyage; cf. *2 Henry IV. Epilogue*, 12: "If like an ill venture it come unluckily home, I break." Malone explained: "from an evil spirit of adventure, which prompts us to covet what we are not possessed of."

148. *leave*] leave off, cease; cf. l. 1089, and *Venus and Adonis*, 422, 715.

And this ambitious foul infirmity, 150
 In having much, torments us with defect
 Of that we have: so then we do neglect
 The thing we have, and, all for want of wit,
 Make something nothing by augmenting it.

Such hazard now must doting Tarquin make, 155
 Pawning his honour to obtain his lust;
 And for himself himself he must forsake:
 Then where is truth, if there be no self-trust?
 When shall he think to find a stranger just,
 When he himself himself confounds, betrays 160
 To slanderous tongues and wretched hateful days?

Now stole upon the time the dead of night,
 When heavy sleep had clos'd up mortal eyes:
 No comfortable star did lend his light,
 No noise but owls' and wolves' death-boding cries; 165
 Now serves the season that they may surprise
 The silly lambs: pure thoughts are dead and still,
 While lust and murder wakes to stain and kill.

And now this lustful lord leap'd from his bed,
 Throwing his mantle rudely o'er his arm; 170
 Is madly toss'd between desire and dread;
 Th' one sweetly flatters, th' other feareth harm;
 But honest fear, bewitch'd with lust's foul charm,
 Doth too too oft betake him to retire,
 Beaten away by brain-sick rude desire. 175

151. *defect*] Probably the meaning is "the absence of what is really present" rather than "something lacking to our possessions." Rich men suffering from the disease of ambition are tortured by the thought that they are destitute of what they have, viz. abundance.

154. *Make . . . it*] Cf. *Macbeth*, II. i. 27: "So I lose none In seeking to augment it" (Steevens).

157. *And . . . forsake*] Cf. *Venus and Adonis*, l. 161.

164. *comfortable*] comforting, strengthening, or supporting; cf. *Richard II.* II. ii. 76: "for God's sake speak comfortable words"; and *Lear*, II. ii. 172: "Approach, thou beacon to this under globe, That by thy comfortable beams I may Peruse this letter."

162-168.] Malone appositely cites *Macbeth*, II. i. 49-56:

"Now o'er the one half-world
 Nature seems dead, and wicked
 dreams abuse
 The curtain'd sleep: witchcraft
 celebrates
 Pale Hecate's offerings; and
 wither'd murder,
 Alarum'd by his sentinel, the
 wolf,
 Whose howl's his watch, thus
 with his stealthy pace,
 With Tarquin's ravishing strides,
 towards his design
 Moves like a ghost."

174. *retire*] retreat, a substantive, as in *Love's Labour's Lost*, II. i. 234: "All his behaviours did make their retire To the court of his eye"; *King John*, II. i. 326: "Behold, From first to last the onset and retire Of both your armies"; *1 Henry IV.* II. iii.

His falchion on a flint he softly smiteth,
 That from the cold stone sparks of fire do fly;
 Whereat a waxen torch forthwith he lighteth,
 Which must be lode-star to his lustful eye;
 And to the flame thus speaks advisedly: 180

"As from this cold flint I enforc'd this fire,
 So Lucrece must I force to my desire."

Here pale with fear he doth premeditate
 The dangers of his loathsome enterprise,
 And in his inward mind he doth debate 185
 What following sorrow may on this arise:
 Then looking scornfully he doth despise
 His naked armour of still-slaughter'd lust,
 And justly thus controls his thoughts unjust:

"Fair torch, burn out thy light, and lend it not 190
 To darken her whose light excelleth thine:
 And die, unhallow'd thoughts, before you blot
 With your uncleanness that which is divine:
 Offer pure incense to so pure a shrine:

Let fair humanity abhor the deed 195
 That spots and stains love's modest snow-white weed.

"O shame to knighthood and to shining arms!
 O foul dishonour to my household's grave!
 O impious act, including all foul harms!
 A martial man to be soft fancy's slave! 200
 True valour still a true respect should have;

181. *enforc'd*] *enforce* Q 8. 195. *Let*] *Lest* Schmidt conj.

54: "Thou hast talked Of sallies and retires, of trenches, tents"; *Coriolanus*, I. vi. 3: "neither foolish in their stands nor cowardly in retire"; and even in Keats, *Endimion*, I. 536: "frown A lion into growling, loth retire."

179. *lode-star*] guiding star, usually but not always used of the pole star. *New Eng. Dict.* quotes Maundevile, xvii. 180: "The sterre of the See, that is unmevable and that is towarde the Northe that we clepen [call] the Lode Sterre." Steevens compares *Midsummer-Night's Dream*, I. i. 183: "Your eyes are lode-stars."

180. *advisedly*] deliberately; cf. *Merchant of Venice*, V. i. 253.

188. *naked . . . lust*] Steevens ex-

plains "still-slaughtered" as "still-slaughtering; unless the poet means to describe it as a passion that is always a killing but never dies." But though we have in *Pericles*, I. i. 138: "Murder's as near to lust as flame to smoke" (cf. *Sonnets*, cxxix. 3), Steevens' explanation does not account for "naked." The meaning may be that lust is Tarquin's only defence against "the dangers of his loathsome enterprise": he is as an unarmed man in battle sure of destruction.

196. *weed*] garment (Malone).

200. *martial man*] soldier. See note on *1 Henry VI.* I. iv. 74, in this series.

200. *fancy*] love, especially light love. See examples in note on *Merchant of Venice*, III. ii. 63, in this series.

Then my digression is so vile, so base,
That it will live engraven in my face.

"Yea, though I die, the scandal will survive,
And be an eye-sore in my golden coat; 205
Some loathsome dash the herald will contrive,
To cipher me how fondly I did dote;
That my posterity, sham'd with the note,
Shall curse my bones, and hold it for no sin
To wish that I their father had not bin. 210

"What win I, if I gain the thing I seek?
A dream, a breath, a froth of fleeting joy.
Who buys a minute's mirth to wail a week?
Or sells eternity to get a toy?
For one sweet grape who will the vine destroy? 215
Or what fond beggar, but to touch the crown,
Would with the sceptre straight be stricken down?

"If Collatinus dream of my intent,
Will he not wake, and in a desperate rage
Post hither, this vile purpose to prevent? 220
This siege that hath engirt his marriage,
This blur to youth, this sorrow to the sage,
This dying virtue, this surviving shame,
Whose crime will bear an ever-during blame.

204. *Yea*] *Yes* Qq 6-8. 210. *bin*] Q 3, *beene* Q 1. 217. *stricken*] *stroked*
Q 1, *stroken* Qq 2-5, *strucken* Qq 6-8.

202. *digression*] transgression, offence;
cf. *digressing*, *i.e.* offending, in *Richard*
II. v. iii. 66: "And thy abundant
goodness shall excuse This deadly blot
in thy digressing son."

206. *loathsome dash*] Malone vaguely
says that "In the books of heraldry a
particular mark of disgrace is mentioned,
by which the escutcheons of those
persons were anciently distinguished
who 'discourteously used a widow,
maid or wife against her will.'" Prof.
Case writes: "The heralds devised
nine 'Abatements of Honour,' which,
however, do not appear to have come
into use. For the offence in question,
the abatement was 'an escutcheon re-
versed, sanguine, occupying the middle
point of the Escutcheon of arms.' See
A Complete Body of Heraldry (1760,
vol. i. 169), by J. Edmondson, who adds
that 'the several figures, when used as
Abatements of Honour, are not in any
wise to be of metal, but must invariably

be tinged or coloured, either tenné or
sanguine.' See also Guillim, *A Display*
of Heraldry (6th ed., 1724, ch. x.
p. 457), where the language describing
the offence resembles Malone's."

207. *cipher*] describe, express; cf. l.
1396, and Greene, *Friar Bacon* (Wks.
ed. Grosart, xiii. 51): "My face held
pittie and content at once, And more I
could not sipher out by signes But that
I lovd Lord Lacie with my heart."

208. *note*] mark of disgrace, as in
Love's Labour's Lost, iv. iii. 125, v.
ii. 75; *Richard II.* i. i. 43.

210. *bin*] In Daniel's *Complaint of*
Rosamond, l. 761, we find this word
riming to sin and kin, while in l. 783
the form "beene" rimes to unseene.

212. *dream*] Cf. *Sonnets*, cxxix. 12:
"Before, a joy proposed; behind, a
dream."

224. *ever-during*] everlasting. Milton
uses it of the gates of Heaven, *Par.*
Lost, vii. 206.

"O what excuse can my invention make, 225
 When thou shalt charge me with so black a deed?
 Will not my tongue be mute, my frail joints shake,
 Mine eyes forgo their light, my false heart bleed?
 The guilt being great, the fear doth still exceed;
 And extreme fear can neither fight nor fly, 230
 But coward-like with trembling terror die.

"Had Collatinus kill'd my son or sire,
 Or lain in ambush to betray my life,
 Or were he not my dear friend, this desire
 Might have excuse to work upon his wife, 235
 As in revenge or quittal of such strife:
 But as he is my kinsman, my dear friend,
 The shame and fault finds no excuse nor end.

"Shameful it is; ay, if the fact be known:
 Hateful it is; there is no hate in loving: 240
 I'll beg her love; but she is not her own:
 The worst is but denial and reproving:
 My will is strong, past reason's weak removing,
 Who fears a sentence or an old man's saw
 Shall by a painted cloth be kept in awe." 245

Thus graceless holds he disputation
 'Tween frozen conscience and hot-burning will,
 And with good thoughts makes dispensation,
 Urging the worser sense for vantage still;

247. *hot-burning*] hyphenated by Gildon.

229. *exceed*] is excessive; used absolutely also in *Much Ado*, III. iv. 17.

236. *quittal*] Requital is the form used elsewhere in Shakespeare.

239-241.] The clauses "Shameful it is," "Hateful it is," and "but she is not her own" are italicised by Malone and "supposed to be spoken by some airy monitor." The monitor is "frozen conscience," l. 247. See the travesty of such disputations in *Merchant of Venice*, II. ii.

242. *denial*] refusal; cf. *3 Henry VI.* III. iii. 130: "Your grant or your denial shall be mine."

244. *sentence*] maxim. See *Much Ado*, II. iii. 249; *Merchant of Venice*, I. ii. 11.

244. *saw*] saying, proverb. See *As You Like It*, II. vii. 156; *Twelfth Night*, III. iv. 413; *Lear*, II. ii. 167; *Never Too Late*, Grosart's Greene, viii.

p. 52: "Last she breathed out this saw, Oh that love hath no law"; and *ibid.* p. 128: "he sight [sighed] out this old sayd sawe, Miserrimum est fuisse beatum."

245. *painted cloth*] "In the old tapestries or painted cloths many moral sentences were wrought. So, in *If This Be not a Good Play the Devil is in't*, by Decker, 1612: 'What says the prodigal child in the painted cloth?'" (Malone). See also *As You Like It*, III. ii. 290; and *Troilus and Cressida*, V. x. 46.

248. *makes dispensation*] sets aside or dispenses with good thoughts, gives himself a licence to neglect them.

249. *for vantage*] in his own interests, as if by gaining a commanding position. See *1 Henry VI.* IV. v. 28: "You fled for vantage, every one will swear; But if I bow, they'll say it was for fear."

Which in a moment doth confound and kill 250
 All pure effects, and doth so far proceed
 That what is vile shows like a virtuous deed.

Quoth he, "She took me kindly by the hand,
 And gaz'd for tidings in my eager eyes,
 Fearing some hard news from the warlike band, 255
 Where her beloved Collatinus lies.
 O, how her fear did make her colour rise!
 First red as roses that on lawn we lay,
 Then white as lawn, the roses took away.

"And how her hand, in my hand being lock'd, 260
 Forc'd it to tremble with her loyal fear!
 Which struck her sad, and then it faster rock'd,
 Until her husband's welfare she did hear;
 Whereat she smiled with so sweet a cheer
 That had Narcissus seen her as she stood 265
 Self-love had never drown'd him in the flood.

"Why hunt I then for colour or excuses?
 All orators are dumb when beauty pleadeth;
 Poor wretches have remorse in poor abuses;
 Love thrives not in the heart that shadows dreadeth: 270
 Affection is my captain, and he leadeth;
 And when his gaudy banner is display'd,
 The coward fights, and will not be dismay'd.

"Then, childish fear avaunt! debating die!
 Respect and reason wait on wrinkled age! 275

251. *effects*] *affects* Steevens conj. 255. *hard*] *had* Q 6, *bad* Qq 7, 8.
 260. *how*] *now* Qq 5-8. 262. *struck*] Ewing, *strooke* Qq. 268. *pleadeth*] *pleads* Qq 5-8.
 270. *dreadeth*] *dreads* Qq 5-8. 271. *leadeth*] *leades* Qq 5-8.
 272. *his*] Qq 1-3, *this* Qq 4-8.

251. *effects*] *Affects* is conjectured by Steevens, who compares *Othello*, I. iii. 264: "the young affects In me defunct." Malone, in defence of the text, quotes *Hamlet*, III. iv. 129: "Do not look upon me, Lest with this piteous action you convert My stern effects," where he notes "*effects*, for *actions*, *deeds effected*." But see *Venus and Adonis*, l. 605, and note there.

258, 259.] Cf. *Venus and Adonis*, l. 590 (Malone).

262. *Which*] viz. the fact that Tarquin trembled like a bearer of ill news. See *2 Henry IV.* I. i. 67-69: "How doth my son and brother?

Thou tremblest: and the whiteness in thy cheek Is apter than thy tongue to tell thy errand."

265. *Narcissus*] See *Venus and Adonis*, ll. 161, 162. He was not drowned.

267. *colour*] pretext, as in *Winter's Tale*, IV. iv. 566: "What colour for my visitation shall I Hold up before him?"; *Two Gentlemen of Verona*, IV. ii. 3: "Under the colour of commending him, I have access my own love to prefer"; and Grosart's *Greene*, xi. 283: "it is reported . . . that you carry your pack but for a colour to shadow [*i.e.* paint over] your other villanies."

274-275. *Then . . . age*] So in *Richard*

My heart shall never countermand mine eye:
 Sad pause and deep regard beseems the sage;
 My part is youth, and beats these from the stage:
 Desire my pilot is, beauty my prize;
 Then who fears sinking where such treasure lies?" 280

As corn o'ergrown by weeds, so heedful fear
 Is almost chok'd by unresisted lust.
 Away he steals with open listening ear,
 Full of foul hope and full of fond mistrust;
 Both which, as servitors to the unjust, 285
 So cross him with their opposite persuasion,
 That now he vows a league, and now invasion.

Within his thought her heavenly image sits,
 And in the self-same seat sits Collatine:
 That eye which looks on her confounds his wits; 290
 That eye which him beholds, as more divine,
 Unto a view so false will not incline;

276. *mine*] *my* Q 3.

III. iv. iii. 51: "I have heard that fearful commenting Is leaden servitor to dull delay: . . . Then fiery expedition be my wing." "Respect" means cautious prudence that coolly weighs all consequences. So in *Troilus and Cressida*, II. ii. 49: "reason and respect Make livers pale and lustihood deject" (Malone).

278. *My part is youth*] A particular play may be referred to, but *Lusty Juventus*, suggested by Steevens, contains no such scene. In the *Interlude of Youth*, Youth drives Charity from the stage, but with threats, not blows. Malone supposes Shakespeare was thinking of the conflicts between the Devil and the Vice in the old Moralities, where the Vice was always victorious and drove the Devil roaring off the stage. But sad [*i.e.* solemn] pause and deep regard would not roar. Neither is Youth the same character as the Vice. In confutation of Malone's statements regarding the Vice and the Devil, Prof. Case quotes the following passage from Gayley's *Introduction to Representative English Comedies* (1907), p. li.: "About his [the Vice's] function and habits, also, various misconceptions have gathered. I have, for instance, referred to Malone's statement that he was a constant attendant upon the

Devil. Nothing could be more misleading. The Devil appears in at least two morals unattended by a Vice of any kind, and the Vice appears in twenty-five or thirty without a Devil. They appear together in about eight that I know of, and in only four can the Vice be said to 'attend.' That he eggs the demons on to twit or torment the Devil, I cannot discover in more than two plays—*Like will to Like* and *All for Money*. Since the days of Harsnet and Ben Jonson it has been reported that the Vice of the fifteenth and sixteenth centuries made a practice of riding to hell on the Devil's back. But I have already pointed out that he does this in only one play before 1580. The same *Like will to Like* is the only play in which he specifically 'belabours the fiend.' I know of no other in which that merriment was even likely to occur. In fact, most of these attributions belong, not to the Vice of the morals and interludes, but to one of the later substitutes for him, the Vice-clown, such as Miles in *Friar Bacon*, or Iniquity in *The Devil is an Ass*."

290, 291. *That . . . divine*] Cf. *Troilus and Cressida*, v. ii. 107: "Troilus, farewell! one eye yet looks on thee: But with my heart the other eye doth see."

But with a pure appeal seeks to the heart,
Which once corrupted takes the worser part ;

And therein heartens up his servile powers, 295
Who, flatter'd by their leader's jocund show,
Stuff up his lust, as minutes fill up hours ;
And as their captain, so their pride doth grow,
Paying more slavish tribute than they owe.
By reprobate desire thus madly led, 300
The Roman lord marcheth to Lucrece' bed.

The locks between her chamber and his will,
Each one by him enforc'd, retires his ward ;
But, as they open, they all rate his ill,
Which drives the creeping thief to some regard : 305
The threshold grates the door to have him heard ;
Night-wandering weasels shriek to see him there ;
They fright him, yet he still pursues his fear.

As each unwilling portal yields him way,
Through little vents and crannies of the place 310
The wind wars with his torch to make him stay,
And blows the smoke of it into his face,
Extinguishing his conduct in this case ;
But his hot heart, which fond desire doth scorch,
Puffs forth another wind that fires the torch : 315

296. *flatter'd*] Gildon, *flattred* Qq 1, 2, 4 ; *flattered* The rest. 301. *marcheth*] Qq 1-4, *doth march* Qq 5-8. 307. *Night-wandering*] hyphenated in Qq 3-8.

295. *servile powers*] The mortal instruments of *Julius Cæsar*, II. i. 66, where see note in this series.

303. *retires*] draws back ; cf. *Richard II.* II. ii. 46 : "That he, our hope, might have retir'd his power" (Malone).

306. *The . . . heard*] To cause Tarquin to be heard, to give warning of his coming, the threshold rasps, makes a jarring sound, against the door. Somewhat similar uses of "grate" are found in *Pilgrimage to Paradise*, 1592 (N. Breton's Works, ed. Grosart), 12, a : "They grate on crusts when other men have dinde"; and Milton, *Par. Lost*, ii. 881 : "op'n flie With impetuous recoile and jarring sound The infernal dores, and on thir hinges grate Harsh Thunder." *New Eng. Dict.* quotes *The Black Booke*, Middleton, ed. Bullen, viii. 8 : "And how they grate

with their hard naily soles The stones in Fleet Street."

307. *night-wandering*] The weasel's wanderings in houses are noted by the elder Pliny, xxix. 4 : "in domibus nostris oberrat, et catulos suos . . . quotidie transfert, mutatque sedem." The parasite in the *Stichus* of Plautus never saw anything less stationary (III. ii.) : "Nam incertiore nullam novi bestiam, Quæne et ipsa decies in die mutat locum."

313. *conduct*] guide, conductor. So in *Romeo and Juliet*, v. i. 116 : "Come, bitter conduct, come, unsavoury guide" (Malone). Cf. Daniel, *Complaint of Rosamond*, l. 583 : "The Labyrinth she entred by that threed That serv'd a conduct to my absent Lord"; and Grosart's *Greene*, vi. 120 : "Love that for my labors thought to guide me to fancies pavillion, was my conduct to a castle."

And being lighted, by the light he spies
 Lucretia's glove, wherein her needle sticks:
 He takes it from the rushes where it lies,
 And griping it, the needle his finger pricks;
 As who should say "This glove to wanton tricks 320
 Is not inur'd; return again in haste;
 Thou see'st our mistress' ornaments are chaste."

But all these poor forbiddings could not stay him:
 He in the worst sense consters their denial:
 The doors, the wind, the glove, that did delay him, 325
 He takes for accidental things of trial;
 Or as those bars which stop the hourly dial,
 Who with a lingering stay his course doth let,
 Till every minute pays the hour his debt.

"So, so," quoth he, "these lets attend the time, 330
 Like little frosts that sometime threat the spring,
 To add a more rejoicing to the prime,
 And give the sneaped birds more cause to sing.
 Pain pays the income of each precious thing;
 Huge rocks, high winds, strong pirates, shelves and
 sands, 335
 The merchant fears, ere rich at home he lands."

319. *needle*] *neeld* Malone. 324. *consters*] Qq 1, 2, *construes* The rest.
 331. *sometime*] *sometimes* Q 3.

318. *rushes*] These or sweet-smelling herbs were used as carpets in old English houses; cf. *Cymbeline*, II. ii. 13: "Our Tarquin thus Did softly press the rushes." See also *Taming of the Shrew*, IV. i. 48; and *Romeo and Juliet*, I. iv. 36.

319. *needle*] Malone here reads *neeld*, and *neelds* in *Midsummer-Night's Dream*, III. ii. 204, comparing *Pericles*, V. Gower, l. 5: "and with her neeld composes Nature's own shape, of bud, bird, branch, or berry."

Neeld is found in Fairfax's *Tasso*, *Jerusalem Delivered*, XX. xcv. 8: "see (he cry'd) . . . for thee fit weapons were Thy neeld and spindle, not a sword and spear." In *Gammer Gurton's Needle*, the word is generally *neele*.

327. *dial*] clock or watch. *New Eng. Dict.* cites T. Washington tr. *Nicholay's Voy.* I. xvii. 19, b (1585): "The Ambassadors sent his presents . . . one small clock or dyall"; and *As You Like It*, II. vii. 20.

328. *Who*] which, referring to "bars."

328 *let*] hinder; cf. *Hamlet*, I. iv.

85: "I'll make a ghost of him that lets me"; Grosart's *Greene*, iii. 147: "What shall I hide from my friend saith Homer? Or what letteth that I may not thinke my selfe alone when I am with him?"; and *ibid.* xiii. 222: "But if the Lambe should let the Lyon's way, By my advise the Lambe should lose her life." Below, l. 330, *lets* are impediments; cf. *Henry V.* V. ii. 65: "my speech entreats That I may know the let, why gentle Peace Should not expel these inconveniences."

333. *sneaped*] probably "pinched with cold." See *Love's Labour's Lost*, I. i. 100: "an envious sneaping frost That bites the first-born infants of the spring." Also in *Winter's Tale*, I. ii. 13: "sneaping winds." Malone says *sneaped* is *checked*. He cites *Henry IV.* II. i. 133: "My lord, I will not undergo this sneap without reply."

335. *shelves*] sandbanks or ledges of rock. See Daniel, *Rosamond*, 98, 99: "Ah me (poore wench) on this unhappy shelf I grounded me, And cast away my selfe."

Now is he come unto the chamber door,
That shuts him from the heaven of his thought,
Which with a yielding latch, and with no more,
Hath barr'd him from the blessed thing he sought. 340
So from himself impiety hath wrought,

That for his prey to pray he doth begin,
As if the heavens should countenance his sin.

But in the midst of his unfruitful prayer,
Having solicited the eternal power 345

That his foul thoughts might compass his fair fair,
And they would stand auspicious to the hour,
Even there he starts: quoth he, "I must deflower:

The powers to whom I pray abhor this fact;
How can they then assist me in the act? 350

"Then Love and Fortune be my gods, my guide!
My will is back'd with resolution:

Thoughts are but dreams till their effects be tried;
The blackest sin is clear'd with absolution;
Against love's fire fear's frost hath dissolution. 355

The eye of heaven is out, and misty night
Covers the shame that follows sweet delight."

This said, his guilty hand pluck'd up the latch,
And with his knee the door he opens wide.
The dove sleeps fast that this night-owl will catch: 360
Thus treason works ere traitors be espied.

Who sees the lurking serpent steps aside;
But she, sound sleeping, fearing no such thing,
Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks 365
And gazeth on her yet unstained bed.

347. *they*] *he* Steevens conj. 351. *my guide*] *and guide* Q 7. 352. *with*] *with dauntless* Capell MS.

341. *So . . . wrought*] His sin has made him so unlike himself.

342. *prey . . . pray*] Steevens remarks that "A jingle not less disgusting occurs in Ovid's narration of the same event, *Fasti*, II. 787: 'Hostis, ut hospes, init penetralia Collatina.'"

347. *they*] Steevens conjectures *he*, which, he says, we must read or "acknowledge the want of grammar." The alternative is preferable, and Malone parallels the inaccuracy from *Richard III.* I. iii. 217, 219: "If

heaven have any grievous plague in store . . . O let *them* keep it till thy sins be ripe"; and IV. iv. 72: "Richard yet lives, hell's black intelligencer, Only reserved *their* factor."

349. *fact*] deed, especially used of a crime.

356. *out*] Cf. *Macbeth*, II. i. 5: "There's husbandry in heaven: Their candles are all out." The sun is called "the eye of heaven" in *Richard II.* I. iii. 275, III. ii. 37; and *Titus Andronicus*, IV. ii. 59.

The curtains being close, about he walks,
 Rolling his greedy eyeballs in his head:
 By their high treason is his heart misled;
 Which gives the watch-word to his hand full soon 370
 To draw the cloud that hides the silver moon.

Look, as the fair and fiery-pointed sun,
 Rushing from forth a cloud, bereaves our sight;
 Even so, the curtain drawn, his eyes begun
 To wink, being blinded with a greater light: 375
 Whether it is that she reflects so bright,
 That dazzleth them, or else some shame supposed;
 But blind they are, and keep themselves enclosed.

O, had they in that darksome prison died!
 Then had they seen the period of their ill; 380
 Then Collatine again, by Lucrece' side,
 In his clear bed might have reposed still:
 But they must ope, this blessed league to kill;
 And holy-thoughted Lucrece to their sight
 Must sell her joy, her life, her world's delight. 385

Her lily hand her rosy cheek lies under,
 Cozening the pillow of a lawful kiss;
 Who, therefore angry, seems to part in sunder,
 Swelling on either side to want his bliss;
 Between whose hills her head entombed is: 390
 Where, like a virtuous monument, she lies,
 To be admired of lewd unhallow'd eyes.

Without the bed her other fair hand was,
 On the green coverlet, whose perfect white
 Show'd like an April daisy on the grass, 395
 With pearly sweat, resembling dew of night.
 Her eyes, like marigolds, had sheath'd their light,

371. *the silver*] *this silver* S. Walker conj. 372. *fiery-pointed*] hyphened by Malone, *fire-y-pointed* Steevens conj.

371. *draw*] draw aside, as in *Troilus and Cressida*, III. ii. 49: "Come, draw this curtain, and let's see your picture."

372. *fiery-pointed*] Steevens quotes Milton, *On Shakespear*, l. 4: "Under a Star-ypointing Pyramid" in favour of his conjecture "fire-ypointed."

375. *wink*] close, as is clear from ll. 378 and 383. See l. 458, and *Venus and Adonis*, ll. 90 and 121.

391. *monument*] Cf. *Cymbeline*, II.

ii. 32: "O sleep, thou ape of death, lie dull upon her! And be her sense but as a monument Thus in a chapel lying" (Steevens); and *All's Well that Ends Well*, IV. ii. 6: "If the quick fire of youth light not your mind, You are no maiden, but a monument."

397. *like marigolds*] See *Winter's Tale*, IV. iv. 105: "The marigold that goes to bed wi' the sun."

And canopied in darkness sweetly lay,
Till they might open to adorn the day.

Her hair, like golden threads, play'd with her breath; 400
O modest wantons! wanton modesty!
Showing life's triumph in the map of death,
And death's dim look in life's mortality:
Each in her sleep themselves so beautify
As if between them twain there were no strife, 405
But that life liv'd in death and death in life.

Her breasts, like ivory globes circled with blue,
A pair of maiden worlds unconquered,
Save of their lord no bearing yoke they knew,
And him by oath they truly honoured. 410
These worlds in Tarquin new ambition bred;
Who, like a foul usurper, went about
From this fair throne to heave the owner out.

What could he see but mightily he noted?
What did he note but strongly he desired? 415
What he beheld, on that he firmly doted,
And in his will his wilful eye he tired.
With more than admiration he admired
Her azure veins, her alabaster skin,
Her coral lips, her snow-white dimpled chin. 420

As the grim lion fawneth o'er his prey,
Sharp hunger by the conquest satisfied,
So o'er this sleeping soul doth Tarquin stay,
His rage of lust by gazing qualified;

419. *alabaster*] Q 6, *alabaster* The rest.

398. *canopied in darkness*] Cf. *Cymbeline*, II. ii. 18-22: "the flame o' the taper Bows toward her, and would under-peep her lids, To see the enclosed lights now canopied Under these windows."

402. *map*] representation, picture. See *Never Too Late*, Grosart's Greene, viii. 39: "Her countenance is the verie map of modestie"; and *Orpharion*, *ibid.* xii. 14: "I see thy thoughts to be full of passions, and thy face the map of sorrowes, the true notes of a lover." Malone cites *Richard II.* v. i. 12: "map of honour," a phrase which occurs also in *2 Henry VI.* III. i. 203; cf. "map of woe," *Titus Andronicus*, III. ii. 12.

408, 409. *A . . . knew*] Malone compares Ovid, *Fasti*, ii. 803, 804: "Effugiat? positis urgentur pectora palmis, Nunc primum externa pectora tacta manu." Steevens ascribed to "Amner" a criticism of "maiden," which has been repeated in substance by some modern commentators.

413. *heave*] thrust or drive; cf. *First Part of the Contention*, v. i. 22: "And heave proud Somerset from out the Court"; and l. 39: "To heave the Duke of Somerset from thence."

424. *qualified*] tempered, moderated; cf. *Two Gentlemen of Verona*, II. vii. 22: "I do not seek to quench your love's hot fire But qualify the fire's extreme rage."

Slack'd, not suppress'd; for standing by her side, 425
 His eye, which late this mutiny restrains,
 Unto a greater uproar tempts his veins:

And they, like straggling slaves for pillage fighting,
 Obdurate vassals fell exploits effecting,
 In bloody death and ravishment delighting, 430
 Nor children's tears nor mothers' groans respecting,
 Swell in their pride, the onset still expecting:
 Anon his beating heart, alarum striking,
 Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye, 435
 His eye commends the leading to his hand;
 His hand, as proud of such a dignity,
 Smoking with pride, march'd on to make his stand
 On her bare breast, the heart of all her land;
 Whose ranks of blue veins, as his hand did scale, 440
 Left their round turrets destitute and pale.

They, mustering to the quiet cabinet
 Where their dear governess and lady lies,
 Do tell her she is dreadfully beset,
 And fright her with confusion of their cries: 445
 She, much amaz'd, breaks ope her lock'd-up eyes,
 Who, peeping forth this tumult to behold,
 Are by his flaming torch dimm'd and controll'd.

Imagine her as one in dead of night
 From forth dull sleep by dreadful fancy waking, 450
 That thinks she hath beheld some ghastly sprite,
 Whose grim aspect sets every joint a-shaking;
 What terror 'tis! but she, in worser taking,
 From sleep disturbed, heedfully doth view
 The sight which makes supposed terror true. 455

439. *breast*] *breasts* Qq 5-8.

428. *straggling*] Usually said contemptuously, e.g. of camp followers or banditti. See *Richard III.* v. iii. 327 (*stragglers*); *Timon of Athens*, v. i. 7; and Greene's *Orlando Furioso*, l. 177: "what is Orlando, but a stragling mate?"

429. *effecting*] Steevens's conjecture, "affecting," is needless, as Malone showed by the context. Tarquin's veins are awaiting the onset, l. 432, but "the slaves here mentioned do not

affect or meditate fell exploits, they are supposed to be actually engaged in carnage."

436. *commends*] entrusts, commits; cf. *Love's Labour's Lost*, III. i. 169: "And to her white hand see thou do commend This seal'd-up counsel"; *Henry VIII.* v. i. 17: "I love you; And durst commend a secret to your ear."

442. *cabinet*] See note on *Venus and Adonis*, l. 854.

Wrapp'd and confounded in a thousand fears,
Like to a new-kill'd bird she trembling lies;
She dares not look; yet, winking, there appears
Quick-shifting antics, ugly in her eyes:
Such shadows are the weak brain's forgeries;
Who, angry that the eyes fly from their lights,
In darkness daunts them with more dreadful
sights.

460

His hand, that yet remains upon her breast,—
Rude ram, to batter such an ivory wall!—
May feel her heart, poor citizen! distress'd,
Wounding itself to death, rise up and fall,
Beating her bulk, that his hand shakes withal.

465

This moves in him more rage and lesser pity,
To make the breach and enter this sweet city.

First, like a trumpet, doth his tongue begin
To sound a parley to his heartless foe;
Who o'er the white sheet peers her whiter chin,
The reason of this rash alarm to know,
Which he by dumb demeanour seeks to show;
But she with vehement prayers urgeth still
Under what colour he commits this ill.

470

475

Thus he replies: "The colour in thy face,
That even for anger makes the lily pale
And the red rose blush at her own disgrace,

469. *the breach*] *his breach* Q 3. 472. *Who*] *When* Q 3.

459. *antics*] grotesque figures; perhaps a metaphor from the stage: Greene's *James IV.* opens with a dance of "Antiques." That they were ugly is sufficiently clear from a passage in *Toxophilus* (Arber, p. 67): "To go on a man his tiptoes, stretching out th' one of his armes forward, the other backward, which if he blered out his tunge also, might be thought to dance Anticke verve properlie."

460. *shadows*] forms, pictures. See note on *Merchant of Venice*, II. ix. 65, in this series.

467. *bulk*] frame, body. See *Richard III.* I. iv. 40: "But smother'd it within my panting bulk Which almost burst." Malone compares *Hamlet*, II. i. 95: "He raised a sigh so piteous and profound That it did seem to shatter

all his bulk, And end his being." See also Golding's *Ovid*, viii. 998: "Her skinne was starched and so sheere a man might well espye The very bowels in her bulk how every one did lye."

471. *heartless*] disheartened, timid; cf. *Romeo and Juliet*, I. i. 73: "What art thou drawn among these heartless hinds?"

475. *prayers*] a dissyllable, as it usually is in Elizabethan English; cft Daniel, *Delia*, xi. ll. 1, 2, 11: "Tears, vowes, and prayers winne the hardest hart," etc.

476, 477. *colour*] Steevens notes the same play on the same words in *Henry IV.* v. v. 91: "This that you heard was but a colour.—A colour that I fear you will die in, Sir John." See also note on l. 267, *ante*.

Shall plead for me and tell my loving tale: 480
 Under that colour am I come to scale
 Thy never-conquer'd fort: the fault is thine,
 For those thine eyes betray thee unto mine.

"Thus I forestall thee, if thou mean to chide:
 Thy beauty hath ensnar'd thee to this night, 485
 Where thou with patience must my will abide;
 My will that marks thee for my earth's delight,
 Which I to conquer sought with all my might;
 But as reproof and reason beat it dead,
 By thy bright beauty was it newly bred. 490

"I see what crosses my attempt will bring;
 I know what thorns the growing rose defends;
 I think the honey guarded with a sting;
 All this beforehand counsel comprehends:
 But will is deaf and hears no heedful friends; 495
 Only he hath an eye to gaze on beauty,
 And dotes on what he looks, 'gainst law or duty.

"I have debated, even in my soul,
 What wrong, what shame, what sorrow I shall breed;
 But nothing can affection's course control, 500
 Or stop the headlong fury of his speed.
 I know repentant tears ensue the deed,
 Reproach, disdain and deadly enmity;
 Yet strive I to embrace mine infamy."

This said, he shakes aloft his Roman blade, 505
 Which, like a falcon towering in the skies,
 Coucheth the fowl below with his wings' shade,
 Whose crooked beak threatens if he mount he dies:
 So under his insulting falchion lies
 Harmless Lucretia, marking what he tells 510
 With trembling fear, as fowl hear falcon's bells.

482. *never-conquer'd*] hyphenated in Qq 3, 4. 490. *was it*] *it was* Qq 3-8.
 491. *attempt*] *attempts* Qq 5-8. 507. *his*] *her* Anon. conj.

493. *I . . . sting*] I am aware that the honey is guarded with a sting (Malone).

500. *affection's*] desire's or passion's. See *Much Ado*, II. iii. 106: "She loves him with an enraged affection: it is past the infinite of thought"; *King John*, V. ii. 41: "And great affections bow resting in thy som Doth make an earthquake of nobility."

507. *Coucheth*] causes to crouch; cf. *Timon of Athens*, II. ii. 181: "one cloud of winter showers, These flies are couch'd." The intransitive use is more common, e.g. *Alps Well*, IV. i. 24: "But couch, ho! here he comes."

511. *as . . . bells*] Steevens cites *3 Henry VI*, I. i. 47: "nor he that loves him best . . . Dares stir a wing if Warwick shake his bells."

"Lucrece," quoth he, "this night I must enjoy thee:
If thou deny, then force must work my way.
For in thy bed I purpose to destroy thee:
That done, some worthless slave of thine I'll slay, 515
To kill thine honour with thy life's decay;
And in thy dead arms do I mean to place him,
Swearing I slew him, seeing thee embrace him.

"So thy surviving husband shall remain
The scornful mark of every open eye; 520
Thy kinsmen hang their heads at this disdain,
Thy issue blurr'd with nameless bastardy:
And thou, the author of their obloquy,
Shalt have thy trespass cited up in rhymes
And sung by children in succeeding times. 525

"But if thou yield, I rest thy secret friend:
The fault unknown is as a thought unacted;
A little harm done to a great good end
For lawful policy remains enacted.
The poisonous simple sometime is compacted 530
In a pure compound; being so applied,
His venom in effect is purified.

"Then, for thy husband and thy children's sake,
Tender my suit: bequeath not to their lot
The shame that from them no device can take, 535
The blemish that will never be forgot;
Worse than a slavish wipe or birth-hour's blot:
For marks descried in men's nativity
Are nature's faults, not their own infamy."

Here with a cockatrice' dead-killing eye 540
He rouseth up himself, and makes a pause;

530. *sometime*] *sometimes* Qq 6-8.
poundes Qq 5-8.

540. *dead-killing*] hyphened in Qq 3, 4.

522. *nameless*] as *nullius filius*. See
Two Gentlemen of Verona, III. i. 319-
323 (Malone).

530. *compacted*] compounded. In
Venus and Adonis, l. 149, occurs the
older and correct form *compact*.

534. *Tender*] Deal kindly with, *i.e.*
do not reject; cf. *Carde of Fancie*,
Grosart's *Greene*, iv. 165: "The young
Storkes so tender the old ones in their
age, as they will not suffer them so
much as to flie to get their owne
living"; and *A Maiden's Dreame*, *ibid.*

xiv. 304: "And like a father that
affection beares So tendred he the
poore with inward teares."

537. *wipe*] More disgraceful than the
brand with which slaves were marked
(Malone).

540. *cockatrice*] otherwise called basi-
lisk. It is fully described in Topsell's
History of Serpents, pp. 677-681, where
the power of its eye is specially noted:
"Among all living creatures there is
none that perisheth sooner than doth
a man by the poyson of a Cockatrice,

While she, the picture of true piety,
 Like a white hind under the gripe's sharp claws,
 Pleads, in a wilderness where are no laws,
 To the rough beast that knows no gentle right, 545
 Nor aught obeys but his foul appetite.

But when a black-faced cloud the world doth threat,
 In his dim mist the aspiring mountains hiding,
 From earth's dark womb some gentle gust doth get,
 Which blows these pitchy vapours from their bidding, 550
 Hindering their present fall by this dividing;
 So his unhallow'd haste her words delays,
 And moody Pluto winks while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,
 While in his hold-fast foot the weak mouse panteth: 555

543. *under*] *beneath* Qq 5-8. 547. *But*] *As* Sewell, *Look*, Malone (Capell MS.). 548. *mountains*] *mountaine* Qq 5-8. 549. *dark womb*] hyphenated in Qq 1-3. 550. *blows*] Malone, *blow* Qq.

for with his sight he killeth him, because the beams of the Cockatrices eyes do corrupt the visible spirit of a man, which visible spirit corrupted, all the other spirits coming from the brain and life of the heart, are thereby corrupted, and so the man dyeth: even as . . . Wolf suddenly meeting a Man, taketh from him his voyce, or at the least-wise maketh him hoarse." See also *Selimus*, 1673-1686 (Grosart's Greene, xiv. 290): "From out their egges [those of the Ibides] riseth the basiliske, Whose only sight killes millions of men . . . But as from Ibis springs the Basiliske Whose only touch burneth up stones and trees; So Selimus hath prov'd a Cocatrice." For Shakespeare's references, see *Twelfth Night*, III. iv. 215; *Richard III.* IV. i. 55; *Romeo and Juliet*, III. ii. 47.

543. *gripe*] "The gryphon was meant," says Malone, "which in our author's time was usually written gype or gripe." Cotgrave has "Griffon m. a Gripe or Griffon." Steevens, though he refers to Cotgrave, quotes Reed's Dodsley, i. 124, "where gripe seems to be used for vulture": "Ixion's wheel Or cruell gripe to gnaw my growing harte"; and Jonson, *Alchemist*, II. i.: "let the water in glass E be filter'd And put into *the gripe's egg*," and suggests that "perhaps anciently those birds which are remarkable for griping their prey in their talons were

occasionally called gripes." That vultures were called gripes is clear from the complaint of Turner (1544), *De Historia Avium*, Cambridge ed., p. 178, that the vulture is wrongly called gryps, "quum gryps sit 'a griffin,' animal ut creditur volatile & quadrupes"; but vultures do not prey on living animals, and Shakespeare may here refer to the eagle. The bird of Prometheus was an eagle and is often called "gripe," as by Sydney, *Astrophel and Stella*, xiv.: "Upon whose breast a fiercer Gripe doth tire Than did on him who first stale down the fire"; and by Greene, *Mourning Garment* (ed. Grosart, ix. 183): "Fie upon such Gripes as cease not to prey upon poore Prometheus untill they have devoured up his very entrailles." See, however, "vulture folly," l. 556.

547. *But*] Malone read *Look* on the grounds that there is "no opposition whatsoever between this and the preceding passage" and that "Look" often introduces a simile, as in ll. 372, 694, and *Venus and Adonis*, 67, 289, 815; but Boswell explains, rightly, "He knows no gentle right, but still her words delay him, as a gentle gust blows away a black-faced cloud."

552. *delays*] delay. See Abbott's *Shakesperian Grammar*, pp. 235-237, and note on *Venus and Adonis*, l. 1128, *ante*.

Her sad behaviour feeds his vulture folly,
A swallowing gulf that even in plenty wanteth;
His ear her prayers admits, but his heart granteth
No penetrable entrance to her plaining:
Tears harden lust, though marble wear with raining. 560

Her pity-pleading eyes are sadly fixed
In the remorseless wrinkles of his face;
Her modest eloquence with sighs is mixed,
Which to her oratory adds more grace.
She puts the period often from his place, 565
And midst the sentence so her accent breaks
That twice she doth begin ere once she speaks.

She conjures him by high almighty Jove,
By knighthood, gentry, and sweet friendship's oath,
By her untimely tears, her husband's love, 570
By holy human law and common troth,
By heaven and earth, and all the power of both,
That to his borrow'd bed he make retire,
And stoop to honour, not to foul desire.

Quoth she: "Reward not hospitality 575
With such black payment as thou hast pretended ;

572. *power*] *powers* Qq 7, 8.

557. *wanteth*] is in want ; cf. *Euphues his Censure to Philautus*, Grosart's Greene, vi. 260 : "it is possible to want others, having this wisdom ; but to possess none, if this be absent."

559. *penetrable*] perhaps connoting pity or tenderness ; cf. *Hamlet*, III. iv. 36 : "And let me wring your heart ; for so I shall, If it be made of penetrable stuff." Contrast "impenetrable" used of Shylock, *Merchant of Venice*, III. iii. 18.

562. *remorseless wrinkles*] pitiless frown. For "remorseless" see *2 Henry VI.* III. i. 213 : "And as the butcher takes away the calf . . . Even so remorseless have they borne him hence" ; and for "wrinkle," *King John*, II. i. 505 : "the frowning wrinkle of her brow," and *Richard II.* II. i. 170 : "sour my patient cheek Or bend one wrinkle on my sovereign's face."

565-567. *She . . . speaks*] Steevens compares *Midsummer-Night's Dream*, v. i. 96-98 : "make periods in the

midst of sentences, Throttle their practised accent in their fears, And in conclusion dumbly have broke off."

569. *gentry*] good birth, but perhaps implying nobility of character or manners, as in *Hamlet*, II. ii. 22 : "gentry and good will" ; and Greene, *Mena-phon* (ed. Grosart, vi. 79) : "his lookes in shepheard's weede are Lordlie, his voyce pleasing, his wit full of gentrie" ; and *Quippe for an Upstart Courtier* (xi. 267) : "he holdeth not the worth of his Gentry to be & consist in velvet breeches."

576. *pretended*] proposed, intended ; cf. *Princklie Mirrour of Peereles Modestie*, Grosart's Greene, iii. 14 : "each of them carefullie conjecturing by what meanes hee might bring to pass his pretended journey" ; *ibid.* p. 75 : "neither shall these painted speeches prevaile against our pretended purpose" ; and *Second Part of Conny Catching* (x. 83) : "under that colour of carelesnes doe shadow their pretended knavery."

Mud not the fountain that gave drink to thee;
 Mar not the thing that cannot be amended;
 End thy ill aim before thy shoot be ended;
 He is no woodman that doth bend his bow 580
 To strike a poor unseasonable doe.

"My husband is thy friend; for his sake spare me:
 Thyself art mighty; for thine own sake leave me:
 Myself a weakling; do not then ensnare me:
 Thou look'st not like deceit; do not deceive me. 585
 My sighs, like whirlwinds, labour hence to heave thee:
 If ever man were mov'd with woman's moans,
 Be moved with my tears, my sighs, my groans:

"All which together, like a troubled ocean,
 Beat at thy rocky and wreck-threatening heart, 590
 To soften it with their continual motion;
 For stones dissolv'd to water do convert.
 O, if no harder than a stone thou art,
 Melt at my tears, and be compassionate!
 Soft pity enters at an iron gate. 595

"In Tarquin's likeness I did entertain thee:
 Hast thou put on his shape to do him shame?
 To all the host of heaven I complain me,
 Thou wrong'st his honour, wound'st his princely name.
 Thou art not what thou seem'st; and if the same, 600
 Thou seem'st not what thou art, a god, a king;
 For kings, like gods, should govern every thing.

"How will thy shame be seeded in thine age,
 When thus thy vices bud before thy spring!
 If in thy hope thou dar'st do such outrage, 605
 What dar'st thou not when once thou art a king?

590. *wreck-threatening*] *wracke-threatning* Qq 1, 2.

579. *shoot*] shot, act of shooting. See *Toxophilus*, ed. Arber, p. 146: "An other I sawe, whiche at everye shoote, after the loose, lyfted up his ryght legge so far, that he was ever in jeoperdye of faulyng." Cf. *Love's Labour's Lost*, IV. i. 10; and *2 Henry IV.* III. ii. 49.

580. *woodman*] sportsman; used of a hunter in *Cymbeline*, III. vi. 28: "You, Polydore, have proved best woodman and Are master of the feast." Cf. *Merry Wives*, V. v. 30: "Am I a

woodman, ha? Speak I like Herne the hunter?"

586. *heave*] See note on l. 413.

592. *convert*] are turned or changed into; cf. *Much Ado*, I. i. 123: "Courtesy itself must convert to disdain, if you come much in her presence"; and *Richard II.* V. i. 66: "The love of wicked men converts to fear; That fear to hate."

602. *govern*] control. See ll. 624, 625: "Hast thou command? . . . command thy rebel will,"

O, be remember'd, no outrageous thing
 From vassal actors can be wip'd away;
 Then kings' misdeeds cannot be hid in clay.

"This deed will make thee only lov'd for fear; 610
 But happy monarchs still are fear'd for love:
 With foul offenders thou perforce must bear,
 When they in thee the like offences prove:
 If but for fear of this, thy will remove;
 For princes are the glass, the school, the book, 615
 Where subjects' eyes do learn, do read, do look.

"And wilt thou be the school where Lust shall learn?
 Must he in thee read lectures of such shame?
 Wilt thou be glass wherein it shall discern
 Authority for sin, warrant for blame, 620
 To privilege dishonour in thy name?
 Thou back'st reproach against long-living laud,
 And mak'st fair reputation but a bawd.

"Hast thou command? by him that gave it thee,
 From a pure heart command thy rebel will: 625
 Draw not thy sword to guard iniquity,
 For it was lent thee all that brood to kill.
 Thy princely office how canst thou fulfil,
 When, pattern'd by thy fault, foul sin may say
 He learn'd to sin and thou didst teach the way? 630

'Think but how vile a spectacle it were,
 To view thy present trespass in another.
 Men's faults do seldom to themselves appear;
 Their own transgressions partially they smother:

607. *remember'd*] Malone, *remembred* Qq. 610. *will*] *shall* Qq 5-8.
 616. *subjects'*] *subject* Q 3.

607. *be remember'd*] remember, do not forget. See *As You Like It*, III. v. 131: "And, now I am remember'd, scorn'd at me"; and *Taming of the Shrew*, IV. iii. 96: "Marry, and did; but if you be remember'd, I did not bid you mar it to the time."

608. *vassal actors*] subjects who do it.

615. *glass*] Malone compares 2 *Henry IV.* II. iii. 31: "He was the mark and glass, copy and book, That fashion'd others."

629. *pattern'd*] using it as a precedent; cf. *Measure for Measure*, II. i. 30: "When I that censure him do so offend, Let mine own judgment pattern out my death, And nothing come in partial." See also *Winter's Tale*, III. ii. 37: "which is more Than history can pattern."

634. *partially*] showing favour, using partiality, as in *Othello*, II. iii. 218: "If partially affined or leagued in office, Thou dost deliver more or less than truth, Thou art no soldier."

This guilt would seem death-worthy in thy brother. 635
 O, how are they wrapp'd in with infamies
 That from their own misdeeds askance their eyes!

"To thee, to thee, my heav'd-up hands appeal,
 Not to seducing lust, thy rash relier:
 I sue for exil'd majesty's repeal; 640
 Let him return, and flattering thoughts retire:
 His true respect will prison false desire,
 And wipe the dim mist from thy doting eyne,
 That thou shalt see thy state and pity mine."

"Have done," quoth he: "my uncontrolled tide 645
 Turns not, but swells the higher by this let.
 Small lights are soon blown out, huge fires abide,
 And with the wind in greater fury fret:
 The petty streams that pay a daily debt
 To their salt sovereign, with their fresh falls' haste 650
 Add to his flow, but alter not his taste."

"Thou art," quoth she, "a sea, a sovereign king;
 And, lo, there falls into thy boundless flood
 Black lust, dishonour, shame, misgoverning,
 Who seek to stain the ocean of thy blood. 655
 If all these petty ills shall change thy good,
 Thy sea within a puddle's womb is hearsed,
 And not the puddle in thy sea dispersed."

"So shall these slaves be king, and thou their slave;
 Thou nobly base, they basely dignified; 660
 Thou their fair life, and they thy fouler grave:
 Thou loathed in their shame, they in thy pride:
 The lesser thing should not the greater hide;
 The cedar stoops not to the base shrub's foot,
 But low shrubs wither at the cedar's root. 665

651. *to his*] Qq 1, 2; *to the* Q 3; *to this* Qq 4-8. *not his*] *not the* Qq 7, 8.
 665. *low shrubs*] hyphenated in Qq 1, 2.

637. *askance*] turn. See Abbott, *Shakes. Gram.* p. 5.

639. *thy rash relier*] "which confides too rashly in thy present disposition and does not foresee its necessary change" (Schmidt).

640. *repeal*] recall from banishment. See *Coriolanus*, IV. vii. 32: "Their people Will be as rash in the repeal, as hasty To expel him thence."

646. *let*] See note on l. 328.

657. *hearsed*] confined as in a coffin; cf. *Merchant of Venice*, III. i. 93; *Hamlet*, I. iv. 47. For a history of the word, see Skeat, *Etymological Dict.*

659. *So . . . slave*] Malone compares *Lear*, IV. iii. 16: "It seem'd she was a queen Over her passion; who, most rebel-like, Sought to be king o'er her."

"So let thy thoughts, low vassals to thy state"—
 "No more," quoth he; "by heaven, I will not hear thee:
 Yield to my love; if not, enforced hate,
 Instead of love's coy touch, shall rudely tear thee:
 That done, despitefully I mean to bear thee 670
 Unto the base bed of some rascal groom,
 To be thy partner in this shameful doom."

This said, he sets his foot upon the light,
 For light and lust are deadly enemies:
 Shame folded up in blind concealing night, 675
 When most unseen, then most doth tyrannize.
 The wolf hath seiz'd his prey, the poor lamb cries;
 Till with her own white fleece her voice controll'd
 Entombs her outcry in her lips' sweet fold:

For with the nightly linen that she wears 680
 He pens her piteous clamours in her head,
 Cooling his hot face in the chastest tears
 That ever modest eyes with sorrow shed.
 O, that prone lust should stain so pure a bed!
 The spots whereof could weeping purify, 685
 Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,
 And he hath won what he would lose again:
 This forced league doth force a further strife;
 This momentary joy breeds months of pain; 690
 This hot desire converts to cold disdain:
 Pure Chastity is rifled of her store,
 And Lust, the thief, far poorer than before.

Look, as the full-fed hound or gorged hawk,
 Unapt for tender smell or speedy flight, 695
 Make slow pursuit, or altogether balk
 The prey wherein by nature they delight,
 So surfeit-taking Tarquin fares this night:
 His taste delicious, in digestion souring,
 Devours his will, that liv'd by foul devouring. 700

684. *prone*] Qq 1, 2, 4; *proud* Q 3; *foule* Qq 5-8. 698. *fares*] *feares* Qq 5-7.

677. *The . . . cries*] The same figure is used by Ovid, *Fasti*, ii. 800: "Illa nihil: . . . Sed tremit, ut quondam stabulis deprensa relictis, Parva sub infesto cum jacet agna lupo" (Malone).

691. *converts*] See note, l. 592.
 696. *balk*] miss or let slip; cf. *Twelfth Night*, III. ii. 26: "This was look'd for at your hand, and this was balk'd: the double gilt of this opportunity you let time wash off."

O, deeper sin than bottomless conceit
 Can comprehend in still imagination!
 Drunken Desire must vomit his receipt,
 Ere he can see his own abomination.
 While Lust is in his pride, no exclamation 705
 Can curb his heat or rein his rash desire,
 Till, like a jade, Self-will himself doth tire.

And then with lank and lean discolour'd cheek,
 With heavy eye, knit brow, and strengthless pace,
 Feeble Desire, all recreant, poor and meek, 710
 Like to a bankrupt beggar wails his case:
 The flesh being proud, Desire doth fight with Grace,
 For there it revels, and when that decays,
 The guilty rebel for remission prays.

So fares it with this faultful lord of Rome, 715
 Who this accomplishment so hotly chased;
 For now against himself he sounds this doom,
 That through the length of times he stands disgraced:
 Besides, his soul's fair temple is defaced,
 To whose weak ruins muster troops of cares, 720
 To ask the spotted princess how she fares.

She says her subjects with foul insurrection
 Have batter'd down her consecrated wall,
 And by their mortal fault brought in subjection
 Her immortality, and made her thrall 725
 To living death and pain perpetual:
 Which in her prescience she controlled still,
 But her foresight could not forestall their will.

709. *knit brow*] hyphenated in Qq 1, 2.
 Qq 1-4, *bankerout* Qq 5-8.

711. *bankrupt*] Gildon, *banckrout*

701. *bottomless conceit*] boundless imagination.

703. *receipt*] As in *Coriolanus*, I. i. 116: "it tauntingly replied To the discontented members, the mutinous parts That envied his receipt."

705. *exclamation*] Perhaps here, as often, reproach rather than "outcry." In *Much Ado*, III. v. 28, Dogberry, who has just comprehended two auspicious persons, says: "I hear as good exclamation on your worship as of any man in the city." See also *King John*, II. i. 558: "Yet in some measure satisfy her so That we shall stop her exclamation."

707. *like a jade*] Cf. *Henry VIII.* I.

i. 133: "anger is like A full-hot horse, who being allow'd his way, Self-mettle tires him" (Steevens). A similar passage is in *Julius Caesar*, IV. ii. 23: "But hollow men, like horses hot at hand, Make gallant show and promise of their mettle: But when they should endure the bloody spur, They fall their crests, and like deceitful jades, Sink in the trial."

716. *accomplishment*] Almost "act" or "event," the fulfilment of his desire. A somewhat similar use is found in *Henry V.* I. Prologue, 30: "Turning the accomplishment [events] of many years Into an hour-glass."

Even in this thought through the dark night he stealeth,
A captive victor that hath lost in gain; 730
Bearing away the wound that nothing healeth,
The scar that will, despite of cure, remain;
Leaving his spoil perplex'd in greater pain.

She bears the load of lust he left behind,
And he the burthen of a guilty mind. 735

He like a thievish dog creeps sadly thence;
She like a wearied lamb lies panting there;
He scowls, and hates himself for his offence;
She, desperate, with her nails her flesh doth tear;
He faintly flies, sweating with guilty fear; 740
She stays, exclaiming on the direful night;
He runs, and chides his vanish'd, loath'd delight.

He thence departs a heavy convertite;
She there remains a hopeless cast-away;
He in his speed looks for the morning light; 745
She prays she never may behold the day,
"For day," quoth she, "night's 'scapes doth open lay,
And my true eyes have never practis'd how
To cloak offences with a cunning brow.

"They think not but that every eye can see 750
The same disgrace which they themselves behold;
And therefore would they still in darkness be,
To have their unseen sin remain untold;
For they their guilt with weeping will unfold,
And grave, like water that doth eat in steel, 755
Upon my cheeks what helpless shame I feel."

Here she exclaims against repose and rest,
And bids her eyes hereafter still be blind.
She wakes her heart by beating on her breast,
And bids it leap from thence, where it may find 760

729. *Even*] *Eu'n* Q 1. *dark night*] hyphened in Qq 1-3.

741. *exclaiming on*] denouncing, crying out against. See note on *Venus and Adonis*, l. 930.

743. *convertite*] penitent. See *As You Like It*, v. iv. 190: "The duke hath put on a religious life. . . . To him will I: out of these convertites There is much matter to be heard and learn'd"; and *King John*, v. i. 19: "It was my breath that blew this tempest up Upon

your stubborn usage of the pope; But since you are a gentle convertite, My tongue shall hush again the storm of war."

747. *'scapes*] misdeeds; cf. Greene's *Metamorphosis*, ed. Grosart, ix. 47: "blaming the gods that would suffer such a gigglet to remaine in heaven, repeating her lawlesse loves with Adonis, and her scapes with Mavors."

Some purer chest to close so pure a mind.
 Frantic with grief thus breathes she forth her spite
 Against the unseen secrecy of night:

"O comfort-killing Night, image of hell!
 Dim register and notary of shame! 765
 Black stage for tragedies and murders fell!
 Vast sin-concealing chaos! nurse of blame!
 Blind muffled bawd! dark harbour for defame!
 Grim cave of death! whisp'ring conspirator
 With close-tongued treason and the ravisher! 770

"O hateful, vaporous and foggy Night!
 Since thou art guilty of my cureless crime,
 Muster thy mists to meet the eastern light,
 Make war against proportion'd course of time;
 Or if thou wilt permit the sun to climb 775
 His wonted height, yet ere he go to bed,
 Knit poisonous clouds about his golden head.

"With rotten damp ravish the morning air;
 Let their exhal'd unwholesome breaths make sick
 The life of purity, the supreme fair, 780
 Ere he arrive his weary noon-tide prick;
 And let thy musty vapours march so thick

766. *murders*] Gildon, *murthers* Qq. 768. *for*] of Qq 6-8. 778. *rotten damp*] *rotting damp* Q 3. 782. *musty*] *mustie* Qq 1, 2; *mystie* Qq 3, 4; *mysty* Qq 5, 6; *misty* Qq 7, 8. *vapours*] *vapour* Q 3.

761. *close*] *enclose*. *New. Eng. Dict.* cites *Paston Letters*, No. 5, i. 19: "I send you copies . . . closed with this bille"; and Bacon, *Sylva*, § 343: "Fruit closed in Wax, keepeth fresh."

766. *Black . . . tragedies*] "In our author's time, I believe, the stage was hung with black when tragedies were performed" (Malone). Steevens, on *1 Henry VI.* i. i. 1 cites Sidney, *Arcadia*, bk. ii.: "There arose even with the sun, a vail of dark clouds before his face, which shortly, like ink poured into water, had blacked over all the face of heaven, preparing as it were a mournful stage for a tragedy to be played on." For other illustrations, see Hart's *1 Henry VI.* in this series.

768. *defame*] disgrace; cf. ll. 817, 1033.

774. *proportion'd*] regular or regulated interchange of day and night. Proportion seems to mean order or regularity in *Troilus and Cressida*, i. iii. 87: "The heavens themselves, the planets, and

this centre Observe degree, priority, and place, Insisture, course, proportion, season, form, Office, and custom, in all line of order."

779, 780. *Let . . . fair*] So in *Lear*, II. iv. 168: "Infect her beauty, You fen-suck'd fogs" (Steevens). For "supreme" see the list of words variously accented, in Schmidt, *Shaks. Lex.* p. 1415, a.

781. *arrive*] arrive at, reach; as in *Julius Caesar*, i. ii. 110; and Milton, *Paradise Lost*, ii. 409: "ere he arrive The happy isle."

781. *weary noon-tide prick*] Seemingly so called from the hour-marks on the dial. See *Romeo and Juliet*, II. iv. 119. Steevens compares *3 Henry VI.* i. iv. 34: "Now Phaethon hath tumbled from his car, And made an evening at the noon-tide prick."

782. *musty*] *musty* may be right; it is quite in keeping with the context, "rotten damp," etc.

That in their smoky ranks his smother'd light
May set at noon and make perpetual night.

"Were Tarquin Night, as he is but Night's child, 785
The silver-shining queen he would distain;
Her twinkling handmaids too, by him defil'd,
Through Night's black bosom should not peep again:
So should I have co-partners in my pain;
And fellowship in woe doth woe assuage, 790
As palmers' chat makes short their pilgrimage.

"Where now I have no one to blush with me,
To cross their arms and hang their heads with mine,
To mask their brows and hide their infamy;
But I alone alone must sit and pine, 795
Seasoning the earth with showers of silver brine,
Mingling my talk with tears, my grief with groans,
Poor wasting monuments of lasting moans.

"O Night, thou furnace of foul-reeking smoke,
Let not the jealous Day behold that face 800
Which underneath thy black all-hiding cloak
Immodestly lies martyr'd with disgrace!
Keep still possession of thy gloomy place,
That all the faults which in thy reign are made
May likewise be sepulchred in thy shade! 805

"Make me not object to the tell-tale Day!
The light will show, character'd in my brow,

783. *ranks*] *racks* Q 3. 786. *silver-shining*] hyphened by Gildon. *he . . . distain*] *he . . . disdaine* Qq 5, 6, 8; *he . . . disdain* Q 7; *him . . . disdain* Sewell. 791. *palmer's chat makes*] *Palmer's that make* Qq 3, 8; *Palmer's that makers* Qq 5, 6; *Palmer's that makes* Q 7. *their*] *the* Q 3. 799. *foul-reeking*] hyphened by Ewing. 807. *will*] *shal* Qq 4-6, 8; *shall* Q 7. *my*] *thy* Q 4.

786. *distain*] *defile*; as in *Richard III.* v. iii. 322. the next line *Richard II.* ii. iii. 4-7, 10-12.

787. *handmaids*] the stars; called "Diana's waiting-women" in *Troilus and Cressida*, v. ii. 92 (Malone). 792. *Where*] *Whereas*; as in *Richard II.* iii. ii. 185.

790. *And . . . assuage*] Cf. *Romeo and Juliet*, iii. ii. 116: "If sour woe delight in fellowship"; *Lear*, iii. vi. 114: "But then the mind much sufferance doth o'erskip, When grief hath mates, and bearing fellowship"; Chaucer, *Troilus and Criseyde*, i. cii.: "Men seyn 'to wrecche is consolacioun To have an-other felawe in his peyne'" (Malone). 805. *sepulchred*] For the accent, see *Two Gentlemen of Verona*, iv. ii. 118. Malone cites an instance from Milton's verses on Shakespeare: "And so sepulcher'd in such pomp does lie, That kings for such a tomb would wish to die." The noun was usually accented as now. An exception is *Richard II.* i. iii. 196.

807. *character'd*] So accented in *Hamlet*, i. iii. 59; and the noun, in *Richard III.* iii. i. 81. Both were usually accented on the first syllable.

The story of sweet chastity's decay,
 The impious breach of holy wedlock vow:
 Yea, the illiterate, that know not how 810
 To cipher what is writ in learned books,
 Will quote my loathsome trespass in my looks.

"The nurse, to still her child, will tell my story,
 And fright her crying babe with Tarquin's name;
 The orator, to deck his oratory, 815
 Will couple my reproach to Tarquin's shame;
 Feast-finding minstrels, tuning my defame,
 Will tie the hearers to attend each line,
 How Tarquin wronged me, I Collatine.

"Let my good name, that senseless reputation, 820
 For Collatine's dear love be kept unspotted:
 If that be made a theme for disputation,
 The branches of another root are rotted,
 And undeserv'd reproach to him allotted
 That is as clear from this attaint of mine 825
 As I, ere this, was pure to Collatine.

"O unseen shame! invisible disgrace!
 O unfelt sore! crest-wounding, private scar!
 Reproach is stamp'd in Collatinus' face,
 And Tarquin's eye may read the mot afar, 830
 How he in peace is wounded, not in war.
 Alas, how many bear such shameful blows,
 Which not themselves, but he that gives them knows!

808. *story*] *stories* Q3. 809. *breach*] *breath* Q 3; *wedlock*] *weldocks* Q 3;
wedlocks Qq 4, 8; *wedlockes* Qq 5-7. 830. *mot*] *mote* Qq 7, 8.

811. *cipher*] decipher, read. No other instance in *New Eng. Dict.*

812. *quote*] mark or observe. So in *Hamlet*, II. i. 112: "I am sorry that with better heed and judgment I had not quoted him" (Malone). See also *Romeo and Juliet*, I. iv. 31: "what care I What curious eye may quote deformities?" *Titus Andronicus*, IV. i. 50: "note how she quotes the leaves," said of Lavinia, who is dumb; *Love's Labour's Lost*, V. ii. 796: "Our letters, madam, show'd much more than jest . . . We did not quote them so," where the meaning is "interpret."

825. *attaint*] wound to honour, discredit. In *Comedy of Errors*, III. ii. 16: "What simple thief brags of his

own attaint?" the meaning is rather conviction than disgrace. The sense "wound" is found in *James IV.*, Grosart's Greene, xiii. 321: "Spoyle thou his subjects, thou despoilest me; Touch but his breast, thou dost attaint this heart." Lucretia's attaint wounds at least Collatine, see l. 831; but the word had probably lost definiteness by being confused with "taint."

830. *mot*] motto; cf. Gascoigne, Cambridge ed. I. 17: "if I had subscribed the same with mine owne usual mot or devise" [*i.e.* device]. *New Eng. Dict.* cites Halliwell's Marston, I. 55, *Antonio and Mellida*, Act V.: "I did send for you to drawe me a devise, an Imprezza, by Sinecdoche a Mott."

"If, Collatine, thine honour lay in me,
From me by strong assault it is bereft. 835
My honey lost, and I, a drone-like bee,
Have no perfection of my summer left,
But robb'd and ransack'd by injurious theft:
In thy weak hive a wandering wasp hath crept,
And suck'd the honey which thy chaste bee kept. 840

"Yet am I guilty of thy honour's wrack;
Yet for thy honour did I entertain him;
Coming from thee, I could not put him back,
For it had been dishonour to disdain him:
Besides, of weariness he did complain him, 845
And talk'd of virtue: O unlook'd-for evil,
When virtue is profan'd in such a devil!

"Why should the worm intrude the maiden bud?
Or hateful cuckoos hatch in sparrows' nests?
Or toads infect fair founts with venom mud? 850
Or tyrant folly lurk in gentle breasts?
Or kings be breakers of their own behests?
But no perfection is so absolute
That some impurity doth not pollute.

"The aged man that coffers up his gold 855
Is plagued with cramps and gout and painful fits,
And scarce hath eyes his treasure to behold,
But like still-pining Tantalus he sits
And useless barns the harvest of his wits,
Having no other pleasure of his gain 860
But torment that it cannot cure his pain.

"So then he hath it when he cannot use it,
And leaves it to be master'd by his young;

846. *talk'd*] *talke* Qq 3, 5, 6, 8; *unlook'd-for*] hyphened by Bell. 854. *im-*
urity] *iniquity* Qq 7, 8. 858. *still-pining*] hyphened by Malone. 859.
barns] *bannes* Qq 5-7, *bans* Q 8.

836. *drone-like*] Of drones it is said in the *Theater of Insects*, I. vii. (Top-sell's *History of Fourfooted Beasts*, p. 919): "Others will have them to be the issue of Bees by a certain degeneration, when they have lost their stings, for then they become Drones, nor are observed to gather any honey."

841, 842. *Yet . . . him*] Malone conjectured that either "guilty" was a misprint, or the first line should be

read, with Sewell, as a question, and "Yet" in the next line changed to "No." But Lucretia is debating her guilt in her own mind; she is a chaste bee robbed, yet the cause of Collatine's dishonour; yet again it was for his honour that she welcomed his friend. See a similar debate, ll. 239-242.

853. *absolute*] complete, perfect; cf. *1 Henry IV.* IV. iii. 50; *Henry V.* III. vii. 27; *Othello*, II. i. 193, etc.

Who in their pride do presently abuse it:
 Their father was too weak, and they too strong, 865
 To hold their cursed-blessed fortune long.
 The sweets we wish for turn to loathed sours
 Even in the moment that we call them ours.

"Unruly blasts wait on the tender spring;
 Unwholesome weeds take root with precious flowers; 870
 The adder hisses where the sweet birds sing;
 What virtue breeds iniquity devours:
 We have no good that we can say is ours
 But ill-annexed Opportunity
 Or kills his life or else his quality. 875

"O Opportunity, thy guilt is great!
 'Tis thou that execut'st the traitor's treason;
 Thou sets the wolf where he the lamb may get;
 Whoever plots the sin, thou point'st the season;
 'Tis thou that spurn'st at right, at law, at reason; 880
 And in thy shady cell, where none may spy him,
 Sits Sin, to seize the souls that wander by him.

"Thou makest the vestal violate her oath;
 Thou blowest the fire when temperance is thaw'd;
 Thou smother'st honesty, thou murder'st troth; 885
 Thou foul abettor! thou notorious bawd!
 Thou plantest scandal and displacest laud:
 Thou ravisher, thou traitor, thou false thief,
 Thy honey turns to gall, thy joy to grief!

"Thy secret pleasure turns to open shame, 890
 Thy private feasting to a public fast,
 Thy smoothing titles to a ragged name,
 Thy sugar'd tongue to bitter wormwood taste:
 Thy violent vanities can never last.

867. *for*] *oft* Qq 7, 8. 871. *hisses*] *hisseth* Qq 3-8. 874. *ill-annexed*] not hyphened in Qq 1, 2. 878. *sets*] *setst* Q 8. 881, 882. *him . . . him*] *her . . . her* Qq 5-8. 884. *blowest*] Qq; *blow'st* Gildon. 885. *murder'st*] Gildon; *murthrest* Qq 1, 2, 4; *murtherst* Qq 5, 6; *murtherest* Qq 3, 7, 8. 892. *smoothing*] *smothering* Qq 5-8. 893. *bitter*] *a bitter* Q 3.

879. *point'st*] *appointest*; cf. *Taming of the Shrew*, III. i. 19: "I'll not be tied to hours nor 'pointed times"; and *ibid.* III. ii. 1: "This is the 'pointed day."

892. *smoothing*] *flattering*; cf. *Richard III.* I. iii. 48: "Smile in men's faces, smooth, deceive and cog"; *Titus*

Andronicus, v. ii. 140: "Yield to his humour, smooth and speak him fair"; *Groatsworth of Wit*, Grosart's Greene, xii. 114: "For since he [Love] learned to use the Poets pen He learnd likewise with smoothing words to faine, Witching chaste cares with trothlesse tounge of men."

How comes it then, vile Opportunity, 895
Being so bad, such numbers seek for thee?

"When wilt thou be the humble suppliant's friend,
And bring him where his suit may be obtained?
When wilt thou sort an hour great strifes to end?
Or free that soul which wretchedness hath chained? 900
Give physic to the sick, ease to the pained?
The poor, lame, blind, halt, creep, cry out for thee;
But they ne'er meet with Opportunity.

"The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds; 905
Justice is feasting while the widow weeps;
Advice is sporting while infection breeds:
Thou grant'st no time for charitable deeds:
Wrath, envy, treason, rape, and murder's rages,
Thy heinous hours wait on them as their pages. 910

"When Truth and Virtue have to do with thee,
A thousand crosses keep them from thy aid:
They buy thy help, but Sin ne'er gives a fee;
He gratis comes, and thou art well appaid
As well to hear as grant what he hath said. 915
My Collatine would else have come to me
When Tarquin did, but he was stay'd by thee.

"Guilty thou art of murder and of theft,
Guilty of perjury and subornation,
Guilty of treason, forgery and shift, 920
Guilty of incest, that abomination;
An accessory by thine inclination
To all sins past and all that are to come,
From the creation to the general doom.

899. *strifes*] *strife* Q 3. 903. *meet*] *met* Qq 3-8. 909. *murder's*] Malone,
murthers Qq 1-4, *murther* Qq 5-8. 913. *buy thy*] *buy, they* Q 8. 918.
murder] Gildon, *murther* Qq.

899. *sort*] choose; as in *1 Henry VI.*
II. iii. 27: "I'll sort some other time
to visit you"; and *Richard III.* II. ii.
148: "I'll sort occasion . . . To part
the queen's proud kindred from the
king."

914. *appaid*] pleased; cf. *Hickscorner*,
Hazlitt's *Dodsley*, i. 175: "when we
do amend, God would be well apaid";
New Custom, *ibid.* iii. 18: "I will

make thee well apaid [*i.e.* glad] To
recant thy words."

920. *shift*] mean trick, swindle; cf.
Bacon, *Essays*, viii.: "The Illiberalitie
of Parents, in allowance towards their
Children . . . makes them base,
Acquaints them with Shifts"; *Merry*
Wives, i. iii. 37: "I must cony-catch;
I must shift"; and Greene, ed. Grosart,
x. 9, calls "Coosening Cunnie-catchers"
shifting companions.

" Mis-shapen Time, copesmate of ugly Night, 925
 Swift subtle post, carrier of grisly care,
 Eater of youth, false slave to false delight,
 Base watch of woes, sin's pack-horse, virtue's snare;
 Thou nursest all and murder'st all that are:

O, hear me then, injurious, shifting Time! 930
 Be guilty of my death, since of my crime.

" Why hath thy servant Opportunity
 Betray'd the hours thou gav'st me to repose,
 Cancell'd my fortunes and enchained me
 To endless date of never-ending woes? 935
 Time's office is to fine the hate of foes,
 To eat up errors by opinion bred,
 Not spend the dowry of a lawful bed.

" Time's glory is to calm contending kings,
 To unmask falsehood and bring truth to light, 940
 To stamp the seal of time in aged things,
 To wake the morn and sentinel the night,
 To wrong the wronger till he render right,
 To ruinate proud buildings with thy hours
 And smear with dust their glittering golden towers; 945

" To fill with worm-holes stately monuments,
 To feed oblivion with decay of things,
 To blot old books and alter their contents,
 To pluck the quills from ancient ravens' wings,

929. *murder'st*] *murthrest* Qq 1-4, *murtherest* Qq 5-8. 936. *fine*] *finde*
 Q 8. 937. *errors*] *errour* Q 3, *error* Qq 7, 8.

925. *cofesmate*] companion, accomplice; a favourite word of Greene's. See *Mourning Garment*, ed. Grosart, ix. 176: "He . . . sent for such copesmates as they pleased, who with their false dice, were oft sharers with him of his crownes"; *Arden of Feversham*, III. v. 104: "Go, get thee gone, a copesmate for thy hinds."

936. *fine*] terminate; cf. Chaucer, *Wife of Bath's Prologue*, 788: "And when I saw that he wolde never fyne To reden on this cursed book al night," etc. The noun is common in Shakespeare, e.g. *All's Well*, IV. iv. 35: "Still the fine's the crown, Whate'er the course, the end is the renown"; and *Hamlet*, V. i. 115: "Is this the fine of his fines, and The recovery of his recoveries?" So Caxton, *Recuyell of the*

Historyes of Troy, ed. Sommer, ii. 537: "Certes that shall be your dolorouse fyn and end."

943. *wrong the wronger*] Compare Browning, *Dramatic Romances, Before*, iv.: "Better sin the whole sin, sure that God observes; Then go live his life out! Life will try his nerves," said of "the culprit," st. iii., who is called "the wronger," st. x. Malone paraphrases "wrong" by "punish by compunctious visitings of conscience," and notes that this kind of wrong, *damnum sine injuria*, illustrates and supports Tyrwhitt's explanation of *Julius Caesar*, III. i. 47, as quoted by Ben Jonson: "Know Cæsar doth not wrong but with just cause." He adds that here "Dr. Farmer very elegantly would read *wring*."

To dry the old oak's sap and cherish springs, 950
To spoil antiquities of hammer'd steel
And turn the giddy round of Fortune's wheel;

"To show the beldam daughters of her daughter,
To make the child a man, the man a child,
To slay the tiger that doth live by slaughter, 955
To tame the unicorn and lion wild,
To mock the subtle in themselves beguil'd,
To cheer the ploughman with increaseful crops,
And waste huge stones with little water-drops.

"Why work'st thou mischief in thy pilgrimage, 960
Unless thou couldst return to make amends?
One poor retiring minute in an age
Would purchase thee a thousand thousand friends,
Lending him wit that to bad debtors lends:
O, this dread night, wouldst thou one hour come back, 965
I could prevent this storm and shun thy wrack!

966. *shun thy*] *shun this* Qq 5, 6; *shunt his* Qq 7, 8.

950. *cherish springs*] According to Warburton, who asserts that the subject is "the decays and not the repairs of time," the poet certainly wrote "tarish," *i.e.* dry up springs, from the French *tarir*. Johnson proposed "perish," which Farmer found used actively in *The Maid's Tragedy*, probably in IV. i. 222: "let not my sins Perish your noble youth." Tollet explained "the shoots or buds of young trees," quoting Holinshed's *Description of England* [*i.q.* Harrison's (ed. Furnivall, p. 339)]: "We have manie woods, forests, and parkes which *cherish* trees abundantlie . . . beside infinit numbers of hedgerowes, groves, and *springs*, that are mainteined," etc. Malone cites *Comedy of Errors*, III. ii. 3: "Even in the spring of love thy love-springs rot"; and *Venus and Adonis*, l. 656: "This canker that eats up love's tender spring." The "springs" may be young oaks. In the *Eng. Dialect Dict. sub voc.* the meanings young whitethorn, undergrowth of wood from one to four years old, are abundantly illustrated; cf. Turbervile's *Book of Hunting*, reprint, p. 42: "The Hart hath a propertie, that if he goe to feede in a young springe or Coppes, he goeth first to seeke the winde."

953. *beldam*] grandmother, or merely, as in l. 1458, old woman.

956. *unicorn*] But according to Topsell, *Fourfooted Beasts*, p. 557, time has an unfavourable influence: "It [the Unicorn] is a beast of an untameable nature . . . except they be taken before they be two years old they will never be tamed . . . when they are old, they differ nothing at all from the most barbarous bloody and ravenous beasts."

959. *And . . . drops*] Cf. Ovid, *A.A.* 476: "Quid magis est saxo durum, quid mollius unda? Dura tamen molli saxa cavantur aqua."

962. *retiring*]. Malone explains "returning," a sense for which Prof. Case cites *A Warning for Faire Women*, Simpson's *School of Shakspeare*, ii. pp. 246, 247:

"This Mistress Drury must be made the mean,
What e'er it cost, to compass my desire.
And I hope well she doth so soon retire.

[*Enter ROGER and DRURIE.*]
For the less likely meaning "recalling" (cf. French *retirer*) or "restoring," he quotes *Fortune by Land and Sea*, Pearson's Heywood, vi. 369: "Help to retire his spirits overtravell'd With age."

"Thou ceaseless lackey to eternity,
 With some mischance cross Tarquin in his flight:
 Devise extremes beyond extremity,
 To make him curse this cursed crimeful night: 970
 Let ghastly shadows his lewd eyes affright,
 And the dire thought of his committed evil
 Shape every bush a hideous shapeless devil.

"Disturb his hours of rest with restless trances,
 Afflict him in his bed with bedrid groans; 975
 Let there bechance him pitiful mischances,
 To make him moan; but pity not his moans:
 Stone him with harden'd hearts, harder than stones;
 And let mild women to him lose their mildness,
 Wilder to him than tigers in their wildness. 980

"Let him have time to tear his curled hair,
 Let him have time against himself to rave,
 Let him have time of time's help to despair,
 Let him have time to live a loathed slave,
 Let him have time a beggar's orts to crave, 985
 And time to see one that by alms doth live
 Disdain to him disdained scraps to give.

"Let him have time to see his friends his foes,
 And merry fools to mock at him resort;
 Let him have time to mark how slow time goes 990
 In time of sorrow, and how swift and short
 His time of folly and his time of sport;
 And ever let his unrecalling crime
 Have time to wail the abusing of his time.

"O Time, thou tutor both to good and bad, 995
 Teach me to curse him that thou taught'st this ill!

975. *bedrid*] *bedred* Qq.

969. *beyond extremity*] Steevens cites *Lear*, v. iii. 207: "would make much more And top extremity"; with which Craig compares *Cymbeline*, III. ii. 58: "For mine's beyond beyond."

974, 975. *Disturb . . . groans*] Malone notes that here we have in embryo that scene of *Richard III.* v. iii. 119-177, in which he is terrified by the ghosts of those whom he had slain.

985. *orts*] remains of food; cf. Hood, *The Last Man*, st. 3: "The very sight of his broken orts Made a work in his

wrinkled chaps." Elsewhere in Shakespeare it is used figuratively, as in *Julius Caesar*, IV. i. 37: "one that feeds On abjects, orts and imitations"; *Timon of Athens*, IV. iii. 400: "It is some poor fragment, some slender ort of his remainder"; *Troilus and Cressida*, v. ii. 158: "The fractions of her faith, orts of her love, The fragments, scraps, the bits and greasy relics Of her o'er-eaten faith."

993. *unrecalling*] irrevocable; so "unrecuring" is used in the sense of incurable, *Titus Andronicus*, III. i. 90.

At his own shadow let the thief run mad,
Himself himself seek every hour to kill!
Such wretched hands such wretched blood should
spill;

For who so base would such an office have 1000
As slanderous deathsman to so base a slave?

"The baser is he, coming from a king,
To shame his hope with deeds degenerate:
The mightier man, the mightier is the thing
That makes him honour'd or begets him hate; 1005
For greatest scandal waits on greatest state.
The moon being clouded presently is miss'd,
But little stars may hide them when they list.

"The crow may bathe his coal-black wings in mire,
And unperceiv'd fly with the filth away; 1010
But if the like the snow-white swan desire,
The stain upon his silver down will stay.
Poor grooms are sightless night, kings glorious day:
Gnats are unnoted wheresoe'er they fly,
But eagles gaz'd upon with every eye. 1015

"Out, idle words, servants to shallow fools!
Unprofitable sounds, weak arbitrators!
Busy yourselves in skill-contending schools;
Debate where leisure serves with dull debaters;
To trembling clients be you mediators: 1020
For me, I force not argument a straw,
Since that my case is past the help of law.

1016. *Out*] *Our* Qq 4-8. 1018. *skill-contending*] hyphenated in Qq 3, 5-7.

1001. *slanderous*] ill-reputed, despicable.

1001. *deathsman*] executioner; cf. *Tullies Love*, Grosart's Greene, vii. 145: "in love delay is the unhappie deathsmen that holding thee up neither saves nor killes"; *Metamorphosis*, ix. 110: "the deathsmen having laid the blocke, and holding the axe in his hand"; and p. 112: "and so turning to the deathsmen, laying his necke on the blocke, his head was smitten off."

1013. *grooms*] creatures, fellows; cf. *1 Henry VI.* i. iii. 14.

1013. *sightless*] The context seems to require the meaning "invisible," as in *Macbeth*, i. v. 50, i. vii. 23. Schmidt

explains "not seeing, blind, dark"; as in *Sonnets*, xxvii. 10, xliii. 12.

1021. *force*] value, care for; cf. *Carde of Fancie*, Grosart's Greene, iv. 156: "she doubteth no daungers, she forceth of no misfortune, she careth for no calamitie, she passeth for no perils, so she may enjoy thy desired company"; and *Romeus and Juliet*, Hazlitt's Shaks. Lib. p. 78: "Had served her, who forced not what pains he did endure"; p. 80: "hydes her from thy sight, Not forsing all thy great expense"; p. 112: "But now what is decreed by fatall desteny I force it not," and p. 133: "He [Cupid] forceth not a lovers payne, theyr ernest is his sport."

"In vain I rail at Opportunity,
 At Time, at Tarquin, and uncheerful Night;
 In vain I cavil with mine infamy, 1025
 In vain I spurn at my confirm'd despite:
 This helpless smoke of words doth me no right.
 The remedy indeed to do me good
 Is to let forth my foul defiled blood.

"Poor hand, why quiver'st thou at this decree? 1030
 Honour thyself to rid me of this shame;
 For if I die, my honour lives in thee,
 But if I live, thou liv'st in my defame:
 Since thou couldst not defend thy loyal dame
 And wast afraid to scratch her wicked foe, 1035
 Kill both thyself and her for yielding so."

This said, from her be-tumbled couch she starteth,
 To find some desperate instrument of death:
 But this no slaughterhouse no tool imparteth
 To make more vent for passage of her breath; 1040
 Which, thronging through her lips, so vanisheth
 As smoke from Ætna that in air consumes,
 Or that which from discharged cannon fumes.

"In vain," quoth she, "I live, and seek in vain
 Some happy mean to end a hapless life. 1045
 I fear'd by Tarquin's falchion to be slain,
 Yet for the self-same purpose seek a knife:
 But when I fear'd I was a loyal wife:
 So am I now: O no, that cannot be;
 Of that true type hath Tarquin rifled me. 1050

"O, that is gone for which I sought to live,
 And therefore now I need not fear to die.
 To clear this spot by death, at least I give
 A badge of fame to slander's livery,
 A dying life to living infamy: 1055
 Poor helpless help, the treasure stol'n away,
 To burn the guiltless casket where it lay!

"Well, well, dear Collatine, thou shalt not know
 The stained taste of violated troth;

1024. *uncheerful*] *vnsearchfull* Qq 4-8. 1029. *foul defiled*] *foul-defiled* Dyce.
 1037. *starteth*] *starts* Qq 5-8. 1039. *imparteth*] *imparts* Qq 5-8.

1054. *badge*] In our author's time the arms of their masters were en-
 the servants of the nobility all wore graved (Malone).
 silver badges on their liveries, on which

I will not wrong thy true affection so,
To flatter thee with an infringed oath;
This bastard graff shall never come to growth:
He shall not boast who did thy stock pollute
That thou art doting father of his fruit.

"Nor shall he smile at thee in secret thought,
Nor laugh with his companions at thy state;
But thou shalt know thy interest was not bought
Basely with gold, but stol'n from forth thy gate.
For me, I am the mistress of my fate,
And with my trespass never will dispense,
Till life to death acquit my forc'd offence.

"I will not poison thee with my attaint,
Nor fold my fault in cleanly-coin'd excuses;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses:
My tongue shall utter all; mine eyes, like sluices,
As from a mountain-spring that feeds a dale,
Shall gush pure streams to purge my impure tale."

By this, lamenting Philomel had ended
The well tun'd warble of her nightly sorrow,
And solemn night with slow sad gait descended
To ugly hell; when, lo, the blushing morrow
Lends light to all fair eyes that light will borrow:
But cloudy Lucrece shames herself to see,
And therefore still in night would cloister'd be.

Revealing day through every cranny spies,
And seems to point her out where she sits weeping;
To whom she sobbing speaks: "O eye of eyes,
Why pry'st thou through my window? leave thy peeping:
Mock with thy tickling beams eyes that are sleeping:
Brand not my forehead with thy piercing light,
For day hath nought to do what's done by night."

Thus cavils she with every thing she sees:
True grief is fond and testy as a child,

1062. *graff*] *grasse* Qq 3-8. 1073. *cleanly-coin'd*] hyphened by Malone.
1074. *of*] *with* Qq 7, 8. 1083. *will*] *would* Qq 4-8.

1062. *graff*] older form of *graft*; used by Tennyson, *Merlin and Vivien*: "I took his brush and blotted out the bird, And made a Gardener putting in a graff."

Who wayward once, his mood with nought agrees: 1095
 Old woes, not infant sorrows, bear them mild;
 Continuance tames the one; the other wild,
 Like an unpractis'd swimmer plunging still
 With too much labour drowns for want of skill.

So she, deep-drenched in a sea of care, 1100
 Holds disputation with each thing she views,
 And to herself all sorrow doth compare;
 No object but her passion's strength renews,
 And as one shifts, another straight ensues:
 Sometime her grief is dumb and hath no words; 1105
 Sometime 'tis mad and too much talk affords.

The little birds that tune their morning's joy
 Make her moans mad with their sweet melody:
 For mirth doth search the bottom of annoy;
 Sad souls are slain in merry company; 1110
 Grief best is pleas'd with grief's society:
 True sorrow then is feelingly sufficed
 When with like semblance it is sympathized.

'Tis double death to drown in ken of shore;
 He ten times pines that pines beholding food; 1115
 To see the salve doth make the wound ache more;
 Great grief grieves most at that would do it good;
 Deep woes roll forward like a gentle flood,
 Who, being stopp'd, the bounding banks o'erflows;
 Grief dallied with nor law nor limit knows. 1120

"You mocking birds," quoth she, "your tunes entomb
 Within your hollow-swellings feather'd breasts,
 And in my hearing be you mute and dumb:
 My restless discord loves no stops nor rests;
 A woeful hostess brooks not merry guests: 1125
 Relish your nimble notes to pleasing ears;
 Distress likes dumps when time is kept with tears.

"Come, Philomel, that sing'st of ravishment,
 Make thy sad grove in my dishevell'd hair:
 As the dank earth weeps at thy languishment, 1130

1105. *Sometime*] *Sometimes* Qq 4-8.
 Malone.

1123. *mute and*] *ever* Qq 5-8.

1122. *hollow-swellings*] hyphenated by
 1129. *grove*] *grone* Q 4.

1115. *pinings*] starves, as in l. 905;
 cf. *Sonnets*, lxxv. 13.

1126. *Relish*] sing or warble; cf. "to
 relish a love-song like a robin-redbreast,"
Two Gentlemen of Verona, II. i. 21, 22.

(*Shakespeare's England*, vol. II., p. 45.)

1127. *dumps*] sad tunes or songs.
 Malone cites *Two Gentlemen of Verona*,
 III. ii. 85: "to their instruments Tune
 a despairing dump."

So I at each sad strain will strain a tear,
And with deep groans the diapason bear;
For burden-wise I'll hum on Tarquin still,
While thou on Tereus descants better skill.

"And whiles against a thorn thou bear'st thy part, 1135
To keep thy sharp woes waking, wretched I,
To imitate thee well, against my heart
Will fix a sharp knife, to affright mine eye;
Who, if it wink, shall thereon fall and die.

These means, as frets upon an instrument, 1140
Shall tune our heart-strings to true languishment.

"And for, poor bird, thou sing'st not in the day,
As shaming any eye should thee behold,
Some dark deep desert, seated from the way,
That knows not parching heat nor freezing cold, 1145

1133. *burden-wise*] Sewell, *burthen-wise* Qq. 1133, 1134. *Tarquin still*
... *Tereus* ... *skill*] *Tarquin's ill* ... *Tereus'* ... *still*, Steevens conj.
descants] Qq, *descant'st* Sewell (ed. i.). 1145. *not*] *nor* Qq 5-8.

1132. *diapason*] "An air or bass sounding in exact concord, *i.e.* in octaves"—*New Eng. Dict.*, which cites Dyer's *Ruins of Rome*: "While winds and tempests sweep his [Time's] various lyre, How sweet thy diapason, Melancholy." See also Greene's *Menaphon* (Grosart, vi. 130): "If the feare of thy hardie deedes were like the diapason of thy threates"; and *A Maiden's Dreame* (xiv. 308): "Her sorrowes and her teares did well accorde, Their Diapason was in selfe-same [ch]ord."

1133. *burden*] "Burden from confusion with 'bourdon' came to mean 'the base, undersong or accompaniment,'" *New Eng. Dict.* p. 1183 *b*; see also p. 1183 *a*: "Apparently the notion was that the base or undersong was heavier than the air. The bourdon usually continued when the singer of the air paused at the end of a stanza, and (when vocal) was usually sung to words forming a refrain, being often taken up in chorus; hence sense 10" [refrain or chorus]. Compare *Two Gentlemen of Verona*, I. ii. 85: "It is too heavy for so light a tune— Heavy! belike it hath some burden then"; and *As You Like It*, III. ii. 261: "I would sing my song without a burden: thou bringest me out of tune."

1134. *Tereus*] See *Passionate Pilgrim*, xxi. 15.

1134. *descants*] I have restored the reading of the quartos, as sound in poetry seems to me of more importance than grammar. *New Eng. Dict.* explains "descant" as "To play or sing an air in harmony with a fixed theme."

1134. *better skill*] *i.e.* with better skill. Steevens doubtfully conjectures: "I'll hum on Tarquin's ill, While thou on Tarquin descant'st better still"; but "still," *i.e.* continually, seems needed to explain "burden-wise"; and the old reading harmonises better with the thought that, though Philomel may lament more sweetly, she has no greater cause for lamentation than Lucrece.

1135. *against a thorn*] Cf. *Passionate Pilgrim*, xxi. 10-24.

1139. *Who, if it wink*] The construction is, "Which heart, if the eye wink, shall fall," etc. (Malone).

1140. *frets*] See Fret, sb.³, *New Eng. Dict.*: "In musical instruments like the guitar, formerly a ring of gut (Stainer), now a bar or ridge of wood, metal, etc., placed on the fingerboard to regulate the fingering."

1142. *thou* ... *day*] The same error is implied in *Merchant of Venice*, v. i. 104, cited by Malone.

1144. *from*] at a distance from; cf. *King John*, IV. i. 86; and *Timon of Athens*, IV. iii. 533.

Will we find out; and there we will unfold
 To creatures stern sad tunes, to change their kinds:
 Since men prove beasts, let beasts bear gentle minds."

As the poor frightened deer, that stands at gaze,
 Wildly determining which way to fly, 1150
 Or one encompass'd with a winding maze,
 That cannot tread the way out readily;
 So with herself is she in mutiny,
 To live or die, which of the twain were better,
 When life is sham'd and death reproach's debtor. 1155

"To kill myself," quoth she, "alack, what were it,
 But with my body my poor soul's pollution?
 They that lose half with greater patience bear it
 Than they whose whole is swallow'd in confusion.
 That mother tries a merciless conclusion 1160
 Who, having two sweet babes, when death takes one,
 Will slay the other and be nurse to none.

"My body or my soul, which was the dearer,
 When the one pure, the other made divine?
 Whose love of either to myself was nearer, 1165
 When both were kept for heaven and Collatine?
 Ay me! the bark peel'd from the lofty pine,
 His leaves will wither and his sap decay;
 So must my soul, her bark being peel'd away.

"Her house is sack'd, her quiet interrupted, 1170
 Her mansion batter'd by the enemy;
 Her sacred temple spotted, spoil'd, corrupted,
 Grossly engirt with daring infamy:
 Then let it not be call'd impiety,
 If in this blemish'd fort I make some hole 1175
 Through which I may convey this troubled soul.

1167, 1169. *peel'd*] Lintott, *pild* Qq 1-7, *pi'd* (*pill'd* in 1169) Q 8.

1155. *When . . . debtor*] Malone paraphrases: "She debates whether she should not rather destroy herself than live; life being disgraceful in consequence of his violation, and her death being a debt which she owes to the reproach of her conscience." But this is to make Lucrece the debtor. Perhaps, in spite of the contrast with life, death is personified and represented as being bound to slay Lucrece in satisfaction of the claims of reproach.

57. *with my body*] i.e. with my

body's *sc.* pollution. Suicide would add to the ruin of her body, the ruin of her soul. It is not a Roman thought.

1160. *tries . . . conclusion*] finds out if by a cruel experiment she can regain her peace of mind; cf. *Hamlet*, III. iv. 195: "like the famous ape, To try conclusions, in the basket creep, And break your own neck down." Malone compares *Antony and Cleopatra*, v. ii. 358: "She hath pursued conclusions infinite Of easy ways to die."

"Yet die I will not till my Collatine
Have heard the cause of my untimely death;
That he may vow, in that sad hour of mine,
Revenge on him that made me stop my breath. 1180
My stained blood to Tarquin I'll bequeath,
Which by him tainted shall for him be spent,
And as his due writ in my testament.

"My honour I'll bequeath unto the knife
That wounds my body so dishonoured. 1185
'Tis honour to deprive dishonour'd life;
The one will live, the other being dead:
So of shame's ashes shall my fame be bred;
For in my death I murder shameful scorn:
My shame so dead, mine honour is new-born. 1190

"Dear lord of that dear jewel I have lost,
What legacy shall I bequeath to thee?
My resolution, love, shall be thy boast
By whose example thou reveng'd mayst be.
How Tarquin must be us'd, read it in me: 1195
Myself, thy friend, will kill myself, thy foe,
And, for my sake, serve thou false Tarquin so.

"This brief abridgement of my will I make:
My soul and body to the skies and ground;
My resolution, husband, do thou take; 1200
My honour be the knife's that makes my wound;
My shame be his that did my fame confound;
And all my fame that lives disbursed be
To those that live and think no shame of me.

"Thou, Collatine, shalt oversee this will; 1205

1182. *by]* for Q 1. 1189. *murder]* *murther* Qq 1-7. 1190. *mine]* *my* Qq 3-8. 1200. *thou]* *you* Qq 3-8. 1205. *Thou]* *Then* Qq 4-8, *When* Sewell; *shalt]* *shall* Qq 5-8.

1199. *My . . . ground]* Cf. *Richard II.* iv. i. 97-100: "and there at Venice gave His body to that pleasant country's earth, And his pure soul unto his captain Christ, Under whose colours he had fought so long"; and Shakespeare's own will: "I commend my soule into the handes of God my Creator . . . and my bodye to the earth whereof yt is made."

1205. *oversee]* be the executor of. "The overseer of a will was, I suppose," says Steevens, "designed as a check upon the executors. Our author appoints John Hall and his wife for

his executors, and Thomas Russel and Francis Collins as his overseers." Malone says that "Overseers were frequently added in Wills from the superabundant caution of our ancestors; but our law acknowledges no such persons, nor are they (as contradistinguished from executors), invested with any legal rights whatever. In some old wills the term *overseer* is used instead of executor." In Shakespeare's will the words "giving of such sufficient securitie as the overseers of this my will shall like of," imply that overseers might at least have duties.

How was I overseen that thou shalt see it!
 My blood shall wash the slander of mine ill;
 My life's foul deed, my life's fair end shall free it.
 Faint not, faint heart, but stoutly say 'So be it:'
 Yield to my hand; my hand shall conquer thee: 1210
 Thou dead, both die and both shall victors be."

This plot of death when sadly she had laid,
 And wip'd the brinish pearl from her bright eyes,
 With untun'd tongue she hoarsely calls her maid,
 Whose swift obedience to her mistress hies; 1215
 For fleet-wing'd duty with thought's feathers flies.
 Poor Lucrece' cheeks unto her maid seem so
 As winter meads when sun doth melt their snow.

Her mistress she doth give demure good-morrow,
 With soft slow tongue, true mark of modesty, 1220
 And sorts a sad look to her lady's sorrow,
 For why her face wore sorrow's livery,
 But durst not ask of her audaciously
 Why her two suns were cloud-eclipsed so,
 Nor why her fair cheeks over-wash'd with woe. 1225

But as the earth doth weep, the sun being set,
 Each flower moisten'd like a melting eye,
 Even so the maid with swelling drops 'gan wet
 Her circled eyne, enforc'd by sympathy
 Of those fair suns set in her mistress' sky, 1230
 Who in a salt-wav'd ocean quench their light,
 Which makes the maid weep like the dewy night.

A pretty while these pretty creatures stand,
 Like ivory conduits coral cisterns filling:
 One justly weeps; the other takes in hand 1235
 No cause, but company, of her drops spilling:

1210. *my hand shall*] *shall* Q 6, and *it shall* Qq 7, 8. 1220. *slow tongue*] hyphened in Qq 1, 2. 1224. *cloud-eclipsed*] hyphened in Qq 3-8. 1231. *salt-waved*] hyphened in Qq 3-8.

1206. *overseen*] The analogy of "overlooked" might lead to the belief that here the sense is "bewitched" or "under the influence of the evil eye," but it is perhaps better understood as "deceived, deluded"; see illustrations in *New Eng. Dict.*

1221. *sorts*] adapts; as in *2 Henry VI.* II. iv. 68; and *Two Gentlemen of Verona*, I. iii. 63 (Schmidt). Malone

says: "To sort is to choose out. So before (l. 899): 'When wilt thou sort an hour great strifes to end?'"

1234. *conduits*] Cf. *As You Like It*, IV. i. 154: "I will weep for nothing, like Diana in the fountain"; *Romeo and Juliet*, III. v. 130: "How now! a conduit, girl? what, still in tears?" (Malone).

Their gentle sex to weep are often willing,
Grieving themselves to guess at others' smarts,
And then they drown their eyes or break their hearts.

For men have marble, women waxen, minds, 1240
And therefore are they form'd as marble will;
The weak oppress'd, the impression of strange kinds
Is form'd in them by force, by fraud, or skill:
Then call them not the authors of their ill,
No more than wax shall be accounted evil 1245
Wherein is stamp'd the semblance of a devil.

Their smoothness, like a goodly champaign plain,
Lays open all the little worms that creep;
In men, as in a rough-grown grove, remain
Cave-keeping evils that obscurely sleep: 1250
Through crystal walls each little mote will peep:
Though men can cover crimes with bold stern looks,
Poor women's faces are their own faults' books.

No man inveigh against the wither'd flower,
But chide rough winter that the flower hath kill'd: 1255
Not that devour'd, but that which doth devour,
Is worthy blame. O, let it not be hild
Poor women's faults, that they are so fulfill'd
With men's abuses: those proud lords to blame
Make weak-made women tenants to their shame. 1260

The precedent whereof in Lucrece view,
Assail'd by night with circumstances strong
Of present death, and shame that might ensue
By that her death, to do her husband wrong:
Such danger to resistance did belong, 1265
That dying fear through all her body spread;
And who cannot abuse a body dead?

1238. *others'] other* Qq 5-7. 1243. *or] and* Q 3. 1254. *inveigh] inveighs*
Qq 2-8. 1255. *chide] chides* Qq 3, 7, 8. 1257. *hild] held* Qq 5-8.
1266. *That] Thy* Q 4, *The* Qq 5-8.

1245. *wax]* Cf. *Twelfth Night*, II. ii. 31: "How easy is it for the proper-false In women's waxen hearts to set their forms" (Malone).

1258. *fulfill'd]* completely filled; cf. *Troilus and Cressida*, Prologue, 18: "massy staples And corresponsive and fulfilling bolts Sperr up the sons of Troy." This meaning has been revived, e.g. Morris, *Goldilocks and Goldilocks*: "Like man and maid with love ful-

filled"; and Swinburne, *Studies in Song*, p. 168: "If thou slay me, O death, and outlive me, Yet thy love hath fulfilled me of thee."

1261. *precedent]* proof; cf. *Venus and Adonis*, l. 26.

1267. *abuse]* ill-treat; cf. *As You Like It*, III. ii. 378: "abuses our young plants with carving 'Rosalind' on their barks."

By this, mild patience bid fair Lucrece speak
 To the poor counterfeit of her complaining:
 "My girl," quoth she, "on what occasion break 1270
 Those tears from thee, that down thy cheeks are raining?
 If thou dost weep for grief of my sustaining,
 Know, gentle wench, it small avails my mood:
 If tears could help, mine own would do me good.

"But tell me, girl, when went"—and there she stay'd 1275
 Till after a deep groan—"Tarquin from hence?"
 "Madam, ere I was up," replied the maid,
 "The more to blame my sluggard negligence:
 Yet with the fault I thus far can dispense;
 Myself was stirring ere the break of day, 1280
 And ere I rose was Tarquin gone away.

"But, lady, if your maid may be so bold,
 She would request to know your heaviness."
 "O, peace!" quoth Lucrece: "if it should be told,
 The repetition cannot make it less, 1285
 For more it is than I can well express:
 And that deep torture may be call'd a hell
 When more is felt than one hath power to tell.

"Go, get me hither paper, ink and pen:
 Yet save that labour, for I have them here. 1290
 What should I say? One of my husband's men
 Bid thou be ready by and by to bear
 A letter to my lord, my love, my dear:
 Bid him with speed prepare to carry it;
 The cause craves haste and it will soon be writ." 1295

Her maid is gone, and she prepares to write,
 First hovering o'er the paper with her quill:
 Conceit and grief an eager combat fight;
 What wit sets down is blotted straight with will;
 This is too curious-good, this blunt and ill: 1300
 Much like a press of people at a door,
 Throng her inventions, which shall go before.

1268. *bid*] *did* Qq 3, 8. 1274. *mine*] *my* Q 3. 1278. *sluggard*] *sluggish*
 Q 3. 1299. *straight*] *stil* Q 4, *still* Qq 3, 5-8. 1300. *curious-good*]
 hyphenated by Malone.

1269. *To . . . complaining*] "To signified a portrait." Cf. *Merchant*
 her maid, whose countenance exhibited *of Venice*, III. ii. 115: "What find I
 an image of her mistress's grief. A here? Fair Portia's counterfeit!" (Ma-
 counterfeit, in ancient language, lone).

At last she thus begins: "Thou worthy lord
Of that unworthy wife that greeteth thee,
Health to thy person! next vouchsafe t' afford— 1305
If ever, love, thy Lucrece thou wilt see—
Some present speed to come and visit me.

So, I commend me from our house in grief:
My woes are tedious, though my words are brief."

Here folds she up the tenour of her woe, 1310
Her certain sorrow writ uncertainly.
By this short schedule Collatine may know
Her grief, but not her grief's true quality:
She dares not thereof make discovery,
Lest he should hold it her own gross abuse, 1315
Ere she with blood had stain'd her stain'd excuse.

Besides, the life and feeling of her passion
She hoards, to spend when he is by to hear her,
When sighs and groans and tears may grace the fashion
Of her disgrace, the better so to clear her 1320
From that suspicion which the world might bear her.
To shun this blot, she would not blot the letter
With words, till action might become them better.

To see sad sights moves more than hear them told;
For then the eye interprets to the ear 1325
The heavy motion that it doth behold,
When every part a part of woe doth bear.
'Tis but a part of sorrow that we hear:
Deep sounds make lesser noise than shallow fords,
And sorrow ebbs, being blown with wind of words. 1330

Her letter now is seal'd and on it writ
"At Ardea to my lord with more than haste."

1310. *tenour*] Malone, *tenor* Qq 5-8, *tenure* Qq 1-4.

1308. *So . . . grief*] "Shakespeare has here closely followed the practice of his own times. Thus, Anne Bullen concluding her pathetick letter to her savage murderer: 'From my doleful prison in the Tower, this 6th of May.' So also Gascoigne the poet ends his address to the Youth of England, prefixed to his works: 'From my poor house at Walthamstowe in the Forest, the 2nd of February, 1575'" (Malone).

1324, 1325. *To . . . ear*] Cf. Horace, *Ars Poetica*, ll. 180, 181: "Segnius

irritant animos demissa per aurem
Quam quæ sunt oculis subjecta
fidelibus" (Malone).

1329. *sounds*] Malone proposed "floods," quoting l. 1118: "Deep woes roll forward like a gentle flood." The point is debated at some length in the *Variorum* of 1823, and in Mr. Wyndham's edition of the Poems.

1332. *with more than haste*] Just as in old time English letters requiring speed were superscribed "with post post haste" (Steevens). See, for a similar anachronism, l. 1308.

The post attends, and she delivers it,
 Charging the sour-fac'd groom to hie as fast
 As lagging fowls before the northern blast: 1335
 Speed more than speed but dull and slow she
 deems:
 Extremity still urgeth such extremes.

The homely villain curtsies to her low,
 And blushing on her, with a steadfast eye
 Receives the scroll without or yea or no, 1340
 And forth with bashful innocence doth hie.
 But they whose guilt within their bosoms lie
 Imagine every eye beholds their blame;
 For Lucrece thought he blush'd to see her shame:

When, silly groom! God wot, it was defect 1345
 Of spirit, life and bold audacity.
 Such harmless creatures have a true respect
 To talk in deeds, while others saucily
 Promise more speed but do it leisurely:
 Even so this pattern of the worn-out age 1350
 Pawn'd honest looks, but laid no words to gage.

His kindled duty kindled her mistrust,
 That two red fires in both their faces blazed;
 She thought he blush'd, as knowing Tarquin's lust,
 And blushing with him, wistly on him gazed; 1355
 Her earnest eye did make him more amazed:
 The more she saw the blood his cheeks replenish,
 The more she thought he spied in her some blemish.

1338. *curtsies*] Sewell, *cursies* Qq.
 1348. *others*] *other* Qq 7, 8.

1342. *within*] *doth in* Beale conj

1338. *villain*] servant; cf. *Comedy of Errors*, I. ii. 19, where Antipholo calls his attendant, Dromio, "a trusty villain."

1338. *curtsies*] bows; formerly used of men, as in *Twelfth Night*, II. v. 67: "Toby approaches: courtesies there to me."

1348. *To talk in deeds*] Malone compares *Troilus and Cressida*, IV. v. 98: "Speaking in deeds and deedless in his tongue."

1350. *pattern*] Usually "model," as in *As You Like It*, IV. i. 100: "And he [Troilus] is one of the patterns of love," *i.e.* a model or typical lover;

but here rather "similitude" or "representation" of what servants used to be. With the thought Steevens compares *As You Like It*, II. iii. 57: "O good old man, how well in thee appears The constant service of the antique world."

1355. *wistly*] earnestly; cf. *Venus and Adonis*, 343; *Passionate Pilgrim*, vi. 12; *Richard II.* v. iv. 7: "And speaking it, he wistly look'd on me; As who should say, 'I would thou wert the man';" and Holland, *Pliny*, X. xxiii: "whiles she [the bird Otis] is amused, and looking wistly upon one that goeth about her, another commeth behind and soon catcheth her."

But long she thinks till he return again,
 And yet the duteous vassal scarce is gone. 1360
 The weary time she cannot entertain,
 For now 'tis stale to sigh, to weep and groan:
 So woe hath wearied woe, moan tired moan,
 That she her complaints a little while doth stay,
 Pausing for means to mourn some newer way. 1365

At last she calls to mind where hangs a piece
 Of skilful painting, made for Priam's Troy;
 Before the which is drawn the power of Greece,
 For Helen's rape the city to destroy,
 Threatening cloud-kissing Ilion with annoy; 1370
 Which the conceited painter drew so proud,
 As heaven, it seem'd, to kiss the turrets bow'd.

A thousand lamentable objects there,
 In scorn of nature, art gave lifeless life:
 Many a dry drop seem'd a weeping tear, 1375
 Shed for the slaughter'd husband by the wife:
 The red blood reek'd to show the painter's strife;
 And dying eyes gleam'd forth their ashy lights,
 Like dying coals burnt out in tedious nights.

There might you see the labouring pioner 1380
 Begrim'd with sweat and smeared all with dust;
 And from the towers of Troy there would appear
 The very eyes of men through loop-holes thrust,
 Gazing upon the Greeks with little lust:
 Such sweet observance in this work was had 1385
 That one might see those far-off eyes look sad.

In great commanders grace and majesty
 You might behold, triumphing in their faces,

1380. *pioner*] Qq 7, 8, *pyoner* Qq 1-6, *pioneer* Lintott and Gildon.

1366. *a piece*] Evidently not a picture See also 2 *Henry VI.* III. i. 67; and *Julius Caesar*, I. iii. 22.

1371. *conceited*] imaginative. See

"conceit," l. 701.

1377. *strife*] effort to surpass nature. See *Timon of Athens*, I. i. 37: "I will say of it, It tutors nature: artificial strife Lives in these touches, livelier than life"

1384. *lust*] pleasure; cf. *Anatomie of Fortune*, Grosart's Greene, iii. p. 193: "if thou wilt needs love, use it as a toy to pass the time, whyche thou mayest take up at thy luste, and laie downe at thy pleasure."

1368. *drawn*] drawn up, assembled; cf. *King John*, IV. ii. 118: "Where is my mother's care That such an army could be drawn in France, And she not hear of it?"

1370. *annoy*] injury. See *Marriage Night*, Hazlitt's Dodsley, xv. p. 120: "It has recompens'd me in part to know, where That close annoy lay which wounded me i' th' dark."

In youth, quick bearing and dexterity ;
 And here and there the painter interlaces 1390
 Pale cowards, marching on with trembling paces ;
 Which heartless peasants did so well resemble
 That one would swear he saw them quake and tremble.

In Ajax and Ulysses, O, what art
 Of physiognomy might one behold ! 1395
 The face of either cipher'd either's heart ;
 Their face their manners most expressly told :
 In Ajax' eyes blunt rage and rigour roll'd ;
 But the mild glance that sly Ulysses lent
 Show'd deep regard and smiling government. 1400

There pleading might you see grave Nestor stand,
 As 'twere encouraging the Greeks to fight,
 Making such sober action with his hand
 That it beguil'd attention, charm'd the sight :
 In speech, it seem'd, his beard all silver white 1405
 Wagg'd up and down, and from his lips did fly
 Thin winding breath which purl'd up to the sky.

About him were a press of gaping faces,
 Which seem'd to swallow up his sound advice ;
 All jointly listening, but with several graces, 1410
 As if some mermaid did their ears entice,
 Some high, some low, the painter was so nice ;
 The scalps of many, almost hid behind,
 To jump up higher seem'd, to mock the mind.

Here one man's hand lean'd on another's head, 1415
 His nose being shadow'd by his neighbour's ear ;
 Here one being throng'd bears back, all boll'n and red ;

1389. *quick bearing*] hyphenated in Qq.

1392. *heartless*] cowardly, as in l. 471.

1396. *cipher'd*] expressed their several characters ; see l. 207.

1400. *government*] Probably "self-control."

1406. *wagg'd*] moved ; formerly used in contexts where it would now sound ridiculous, e.g. of pines in a wind, *Merchant of Venice*, iv. i. 76 ; and of the eyelids, *Hamlet*, v. i. 290.

1407. *purl'd*] curled. Malone quotes Drayton, 4to, 1596 : " Whose stream an easie breath doth seem to blow ; Which on the sparkling gravel runs in purles, As though the waves had been of silver

1417. *boll'n*] *boln* Qq, *swoln* Gildon.

curls." See also Wright, *Dialect Dict.* *sub voc.* "pirle."

1417. *Here . . . red*] There is a man with his face flushed and swollen in his efforts to force his way backward out of a crowd that is crushing him. "Thronged" means pressed by a crowd ; cf. *St. Mark* v. 24 : "as he went the people thronged him" ; and *Pericles*, i. i. 101 : "the earth is throng'd By man's oppression," where the use is figurative. For "boll'n," cf. Gascoigne, *Jocasta* (Cambridge ed. p. 304) : "Two brothers sprang, whose raging hatefull hearts, By force of boyling yre are bolne

Another smother'd seems to pelt and swear;
 And in their rage such signs of rage they bear
 As, but for loss of Nestor's golden words, 1420
 It seem'd they would debate with angry swords.

For much imaginary work was there;
 Conceit deceitful, so compact, so kind,
 That for Achilles' image stood his spear
 Grip'd in an armed hand; himself behind 1425
 Was left unseen, save to the eye of mind:
 A hand, a foot, a face, a leg, a head,
 Stood for the whole to be imagined.

And from the walls of strong-besieged Troy
 When their brave hope, bold Hector, march'd to field, 1430
 Stood many Trojan mothers sharing joy
 To see their youthful sons bright weapons wield;
 And to their hope they such odd action yield
 That through their light joy seemed to appear,
 Like bright things stain'd, a kind of heavy fear. 1435

And from the strand of Dardan, where they fought,
 To Simois' reedy banks the red blood ran,
 Whose waves to imitate the battle sought
 With swelling ridges; and their ranks began
 To break upon the galled shore, and than 1440

1429. *strong-besieged*] hyphened by Sewell. 1431. *Trojan*] Q 8; *Troian*
 Qq 1, 6, 7; *Trojan* Q 2; *Troiane* Qq 3-5. 1436. *strand*] Ewing, *strond* Qq.

so sore As each doth thyrst to sucke the
 others bloude." Malone cites Golding's
Ovid, viii. l. 1003: "Her leannesse
 made her joynts bolne big, and knee-
 pannes for to swell"; and Phær's *Æneid*,
 bk. x.: "with what bravery bolne in
 pride King Turnus prosperous rides,"
 where "bolne" translates "tumidus."

1418. *pelt*] Here probably "storm or
 rage"; see the various meanings given
 in *Eng. Dialect Dict.*

1421. *debate*] fight; cf. Spenser,
Faerie Queene, III. ix. 14: "Both
 were full loth to leave that needful tent,
 And both full loth in darkenesse to
 debate"; *ibid.* VI. iv. 30: "Ne any
 dares with him for it debate"; and
 Caxton, *Recuyell of the Historyes of*
Troye, ed. Sommer, i. 220: "And yf
 thow wylt debate and fyghte for her,
 assemble thy power and make the redy
 in thy bataylle."

1422. *imaginary*] imaginative, work
 of the imagination. So in *Henry V.*
 Act I. *Prologue*, 18, where those present
 are asked to picture to themselves what
 cannot be represented on the stage:
 "And let us, ciphers to this great
 accompt, On your imaginary forces
 work."

1423. *compact*] well-composed.

1423. *kind*] natural, appropriate,
 almost "life-like." The sense is akin
 to that in the *New Eng. Dictionary's*
 quotation from Gosson's *Ephemerides of*
Phialo: "It is but kinde [*i.e.* accord-
 ing to nature] for a Cockes head to
 breede a Combe."

1436. *Dardan*] See *Recuyell of the*
Historyes of Troye, ed. Sommer, i. 37:
 "This cyte was that tyme named dar-
 dane after the name of dardanus but
 afterward hit was callyd Troye."

1440. *than*] then. The former is not

Retire again, till meeting greater ranks
They join and shoot their foam at Simois' banks.

To this well-painted piece is Lucrece come,
To find a face where all distress is stell'd.
Many she sees where cares have carved some, 1445
But none where all distress and dolour dwell'd,
Till she despairing Hecuba beheld,
Staring on Priam's wounds with her old eyes,
Which bleeding under Pyrrhus' proud foot lies.

In her the painter had anatomiz'd 1450
Time's ruin, beauty's wreck, and grim care's reign:
Her cheeks with chaps and wrinkles were disguis'd;
Of what she was no semblance did remain:
Her blue blood chang'd to black in every vein.
Wanting the spring that those shrunk pipes had
fed, 1455
Show'd life imprison'd in a body dead.

1451. *wreck*] *wracke* Qq 1-3, *wrack* Qq 4-8. 1452. *chaps*] Qq 7, 8; *chops* Qq 1-6.

a poetic licence, as Malone thought. It occurs very frequently in both prose and poetry, and has Anglo-Saxon and Gothic precedent.

1444. *stell'd*]. Possibly = "fixed" (M.E. "stellen" is to set or establish). Prof. Case refers to Craig's note on *Lear*, III. vii. 64, in this series. Malone, reading *stell'd*, quotes Sonnet xxiv.: "Mine eye hath play'd the painter and hath steel'd Thy beauty's form in table of my heart." He explains "steel'd" as "drawn," and remarks: "This therefore I suppose to have been the word intended here, which the poet altered for the sake of rhyme [a mistake, for the rime is the same]. . . . He might, however, have written: 'where all distress is spell'd,' i.e. written. So, in *The Comedy of Errors* [v. i. 299]: 'And careful hours with times deformed hand Have written strange defeatures in my face.'" Mr. Wyndham reads "steel'd" in the sense of "engraved," quoting for Shakespeare's use of a verb, to "steel," *Venus and Adonis*, 375: "O give it me, lest thy hard heart do steele it, And being steeld, soft sighes can never grave it." The obvious objection that these lines represent steeling and engraving as in-

compatible he answers thus: "'Soft sighs,' naturally, cannot grave a substance that has been 'steel'd.' But the Poet's eye, in Sonnet xxiv., could, like a painter, steel or engrave the Friend's 'beauty's form' on 'the table of his heart,' and the sorrows of Hecuba may well be said (*Lucrece*, 1444) to have steel'd or *engraven* all distress in her face. That steel'd (=engraved) was intended is confirmed by the next line: 'Many (faces) she sees where cares have carved some.'"

1445. *where . . . some*] The same idea is characteristically expressed by Hood, *The Sea of Death*, l. 26: "where care had set His crooked autograph."

1450. *anatomized*] dissected; hence described minutely, painted with the details of a pre-Raffaelite. Cf. Greene's *Mourning Garment* (Grosart, ix. 123): "Wherein (Gentlemen) looke to see the vanity of youth, so perfectly anatomised, that you may see every veine, muscle, and arterie of her unbridled follies"; and *Defence of Conny-catching* (xi. p. 50): "So that you have herein done the part of a good subject, and a good scholler, to anotomize such secret villanies as are practised by cozoning companions."

On this sad shadow Lucrece spends her eyes,
And shapes her sorrow to the beldam's woes,
Who nothing wants to answer her but cries,
And bitter words to ban her cruel foes: 1460

The painter was no god to lend her those;
And therefore Lucrece swears he did her wrong,
To give her so much grief and not a tongue.

"Poor instrument," quoth she, "without a sound,
I'll tune thy woes with my lamenting tongue, 1465
And drop sweet balm in Priam's painted wound,
And rail on Pyrrhus that hath done him wrong,
And with my tears quench Troy that burns so long,
And with my knife scratch out the angry eyes
Of all the Greeks that are thine enemies. 1470

"Show me the strumpet that began this stir,
That with my nails her beauty I may tear.
Thy heat of lust, fond Paris, did incur
This load of wrath that burning Troy doth bear:
Thy eye kindled the fire that burneth here; 1475
And here in Troy, for trespass of thine eye,
The sire, the son, the dame and daughter die.

"Why should the private pleasure of some one
Become the public plague of many moe?
Let sin, alone committed, light alone 1480
Upon his head that hath transgressed so;
Let guiltless souls be freed from guilty woe:
For one's offence why should so many fall,
To plague a private sin in general?

"Lo, here weeps Hecuba, here Priam dies, 1485
Here manly Hector faints, here Troilus swoonds,
Here friend by friend in bloody channel lies,
And friend to friend gives unadvised wounds,

1486. *swoonds*] Malone, *sounds* Qq.

1457. *shadow*] painted form; cf. *Farewell to Follie* (Grosart's Greene, ix. 248): "Then sir, let me say . . . that Apelles boies aimed at selfe love for grinding colours for their maisters shadowes"; and note, *Merchant of Venice*, II. ix. 65, in this series.

1479. *moe*] more in number; an obsolete form used by Shakespeare more than thirty times.

1484. *in general*] upon the whole community; cf. *Troilus and Cressida*,

IV. v. 19: "Our general doth salute you with a kiss.—Yet is this kindness but particular; 'Twere better she were kiss'd in general."

1486. *swoonds*] swoons; cf. *Julius Cæsar*, I. ii. 253; *Hamlet*, V. ii. 319. Coleridge uses the noun in *The Ancient Mariner*, l. 392.

1488. *unadvised*] unintentional; cf. *Two Gentlemen of Verona*, IV. iv. 127: "Pardon me, madam, I have unadvised Deliver'd you a paper."

And one man's lust these many lives confounds:
 Had doting Priam check'd his son's desire, 1490
 Troy had been bright with fame and not with fire."

Here feelingly she weeps Troy's painted woes;
 For sorrow, like a heavy-hanging bell
 Once set on ringing, with his own weight goes;
 Then little strength rings out the doleful knell: 1495
 So Lucrece, set a-work, sad tales doth tell
 To pencill'd pensiveness and colour'd sorrow;
 She lends them words, and she their looks doth
 borrow.

She throws her eyes about the painting round,
 And who she finds forlorn she doth lament. 1500
 At last she sees a wretched image bound,
 That piteous looks to Phrygian shepherds lent:
 His face, though full of cares, yet show'd content;
 Onward to Troy with the blunt swains he goes,
 So mild that Patience seem'd to scorn his woes. 1505

In him the painter labour'd with his skill
 To hide deceit and give the harmless show
 An humble gait, calm looks, eyes wailing still,
 A brow unbent, that seem'd to welcome woe;
 Cheeks neither red nor pale, but mingled so 1510
 That blushing red no guilty instance gave,
 Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,
 He entertain'd a show so seeming just,
 And therein so ensconc'd his secret evil, 1515

1491. *been*] Q 8, *bin* Qq 1-7. 1493. *heavy-hanging*] hyphenated in Q 8.
 1496. *a-work*] *a worke* Qq 1-6, one word in Qq 7, 8. 1499. *painting*] Qq 1, 2;
painted Qq 3-8. 1504. *the*] *these* Qq 5-8. 1508. *wailing*] *vailing* Anon.
 conj.

1494. *on ringing*] the older form of
 a' ringing.

1497. *pencill'd*] painted. See *Timon
 of Athens*, I. i. 159: "Painting is
 welcome . . . these pencill'd figures
 are Even such as they give out."

1499. *about . . . round*] *i.e.* round
 about the painting; that *painted* is read
 by the third and later quartos seems to
 show that Shakespeare did not revise
 them.

1511. *guilty instance*] evidence or
 proof of guilt; cf. *2 Henry IV.* III. i.

103: "I have received A certain in-
 stance [*i.e.* proof positive] that Glen-
 dower is dead." In *Julius Caesar*, IV.
 ii. 16, "familiar instances" means
 tokens of good will.

1514. *entertain'd a show*] assumed
 or rather maintained the appearance
 of an honest man. See *Merchant of
 Venice*, I. i. 90: "And do a wilful
 stillness entertain"; *Richard II.* II. ii.
 4: "And entertain a cheerful disposi-
 tion."

That jealousy itself could not mistrust
False creeping craft and perjury should thrust
 Into so bright a day such black-fac'd storms,
 Or blot with hell-born sin such saint-like forms.

The well-skill'd workman this mild image drew 1520
For perjur'd Sinon, whose enchanting story
The credulous old Priam after slew;
Whose words, like wildfire, burnt the shining glory
Of rich-built Ilion, that the skies were sorry,
 And little stars shot from their fixed places, 1525
 When their glass fell wherein they view'd their faces.

This picture she advisedly perus'd,
And chid the painter for his wondrous skill,
Saying, some shape in Sinon's was abus'd;
So fair a form lodg'd not a mind so ill: 1530

1517. *False creeping*] *False-creeping* Malone.

1516. *jealousy*] suspicion; as in *Twelfth Night*, III. iii. 8: "But jealousy what might befall your travel, Being skillless in these parts"; and *Cymbeline*, IV. iii. 22: "We'll slip you for a season; but our jealousy Does yet depend."

1521. *enchanting*] deluding as if by witchcraft. See *Titus Andronicus*, IV. iv. 89: "I will enchant the old Andronicus With words more sweet, and yet more dangerous Than baits to fish." So in Hakluyt's *Voyages* (1904), iv. p. 207: "The Duke of Parma by these wiles enchanted and dazeled the eyes of many English & Dutchmen."

1523. *wildfire*] According to Smyth's *Sailor's Word-Book*, "A pyrotechnical preparation burning with great fierceness, whether under water or not; it is analogous to the ancient Greek fire, and is composed mainly of sulphur, naphtha, and pitch."

1525, 1526. *And . . . faces*] Malone compared *Midsummer-Night's Dream*, II. i. 153: "And certain stars shot madly from their spheres," where the context is different, and missed the more probable sense by a literal interpretation — "Why Priam's palace, however beautiful or magnificent, should be called the mirror in which the fixed stars behold themselves, I do not see." But "glass" was used like map, mould, etc., to denote a counterpart or exact

representation, see *Sonnets*, iii. 9: "Thou art thy mother's glass and she in thee Calls back the lovely April of her prime"; and ll. 1758-1764 *post.* Boswell quotes, without comment, what "Lydgate says of Priam's palace," *Troy Book*, ii. 965: "That verely when [so] the sonne shone, Upon the golde meynt [*i.e.* mingled] amonge the stone, They gave a lyght withouten any were, As doth Apollo in his mid-day sphere." Possibly Shakespeare was thinking of Lydgate's description of Priam's city rather than of "his paleys princypal callyd Illyoun," see *ibid.* ll. 661-667:

"thei putten in stede of morter,
In the Joynturys copur gilt ful
 clere,
To make hem Joyne by level &
 by lyne,
Among the marble freschely for
 to shine
Agein the sonne, whan his schene
 lyght
Smote in the gold, that was
 borned bryght,
To make the werk gleteere on
 every side."

These clamps of copper, gilt and burnished, joining blocks of marble, of which all the houses in Troy were built, might very well have been compared to stars.

1527. *advisedly*] See note on l. 180.

And still on him she gaz'd, and gazing still
 Such signs of truth in his plain face she spied
 That she concludes the picture was belied.

"It cannot be," quoth she, "that so much guile"—
 She would have said "can lurk in such a look;" 1535
 But Tarquin's shape came in her mind the while,
 And from her tongue "can lurk" from "cannot" took:
 "It cannot be" she in that sense forsook,
 And turn'd it thus, "It cannot be, I find,
 But such a face should bear a wicked mind: 1540

"For even as subtle Sinon here is painted,
 So sober-sad, so weary and so mild,
 As if with grief or travail he had fainted,
 To me came Tarquin armed; so beguil'd
 With outward honesty, but yet defil'd 1545

1542. *sober-sad*] hyphenated by Malone (Capell MS.). 1544. *armed; so beguiled*] Malone, *armed so beguiled* Gildon, *armed, so beguil'd* Sewell, *armed to beguiled* Qq 1-7, *armed to beguil'd* Q 8.

1532. *plain*] honest; as in *Julius Caesar*, III. ii. 222.

1544. *To . . . beguil'd*] If a change is needed, I should be inclined to read "To me came Tarquin, armed so, beguil'd With outward honesty," etc., meaning he came so armed as Sinon was, viz. with the weapons of hypocrisy, sober-sadness, weariness, mildness. That there is no reference to Lucrece's bedroom and Tarquin's intrusion sword in hand, is shown by l. 1547. As Sinon arrives and is welcomed by Priam, so Tarquin arrives and is welcomed by Lucrece. Sinon's treachery and Tarquin's outrage are alike later than their arrival. Malone, to whom we are indebted for the pointing of the text, explains "armed" as above, and "beguiled" as beguiling, comparing delighted = delighting, in *Othello*, I. iii. 290: "If virtue no delighted beauty lack," on which see Hart's note in this series. Steevens accepts Malone's reading, and renders "beguiled" by "so cover'd, so mask'd with fraud," comparing *Merchant of Venice*, III. ii. 97: "Thus ornament is but the guiled shore To a most dangerous sea." Mr. Wyndham reads: "To me came Tarquin, armed to begild With outward honesty," but does not explain, though he rightly says that "guild" for "gild" is found

elsewhere. His objections to Malone's reading are that (1) so great an error as "armed to beguiled" for "armed; so beguiled," would be without a parallel in the carefully printed Quarto (1594); (2) the (;) would be unusual, if not unparalleled at this point in the stanza; (3) the (;) would deprive the epithet "armed" of meaning, reducing it to padding; (4) the emendation demands that "beguil'd" = beguiling, and (5) makes the grammatical construction of the whole stanza most awkward. These objections do not apply to the pointing I have suggested, with the exception of (4), beguiled = beguiling, and this actually occurs in the Elizabethan translation of Seneca's plays, *Tenne Tragedies* (Spenser Soc. Part I. p. 10): "And either his begiled hookes doth bayte, Or els beholds and feeles the pray from hye With paied hand," though there the form may be due to the original "deceptos instruit hamos." I once thought "beguiled" might be a corrupt form of "beguile"; an ex-crescent "t" or "d" is common, e.g. *twind*, and *twinde* for *twine* (Gascoigne's *Poesies*, Cambridge ed. pp. 101, 142), *shoulds* for *shoals* (Hakluyt, reprint 1904, vol. iv. p. 212), *vilde* for *vile* (revived by Scott, *Lay*, III. xiii.), *graft* and *waft*, now current for *graffie* and *waffe*.

With inward vice: as Priam him did cherish,
So did I Tarquin; so my Troy did perish.

"Look, look, how listening Priam wets his eyes,
To see those borrow'd tears that Sinon sheds!
Priam, why art thou old and yet not wise? 1550
For every tear he falls a Trojan bleeds:
His eye drops fire, no water thence proceeds;
Those round clear pearls of his that move thy pity
Are balls of quenchless fire to burn thy city.

"Such devils steal effects from lightless hell; 1555
For Sinon in his fire doth quake with cold,
And in that cold hot-burning fire doth dwell;
These contraries such unity do hold,
Only to flatter fools and make them bold:
So Priam's trust false Sinon's tears doth flatter, 1560
That he finds means to burn his Troy with water."

Here, all enrag'd, such passion her assails,
That patience is quite beaten from her breast.
She tears the senseless Sinon with her nails,
Comparing him to that unhappy guest 1565
Whose deed hath made herself herself detest:
At last she smilingly with this gives o'er;
"Fool, fool!" quoth she, "his wounds will not be sore."

Thus ebbs and flows the current of her sorrow,
And time doth weary time with her complaining. 1570
She looks for night, and then she longs for morrow,
And both she thinks too long with her remaining:
Short time seems long in sorrow's sharp sustaining:
Though woe be heavy, yet it seldom sleeps,
And they that watch see time how slow it creeps. 1575

Which all this time hath overslipp'd her thought,
That she with painted images hath spent;
Being from the feeling of her own grief brought
By deep surmise of others' detriment,

1552. *eye drops*] *eyes drops* Qq 5, 6; *eyes drop* Qq 7, 8. 1554. *thy*] *the*
Qq 7, 8. 1557. *hot-burning*] hyphenated by Gildon.

1549. *borrow'd*] feigned; cf. *1 Henry IV.* v. iii. 23: "A borrow'd title hast thou bought too dear." 1555, 1556. *Such . . . cold*] So the Pseudo-Cædmon's Satan says of hell (ed. Thorpe, p. 273): "hwæther hat

1551. *falls*] drops, sheds; as in [ond] ceald hwilum mencgath." *Richard II.* III. iv. 104.

Losing her woes in shows of discontent. 1580
 It easeth some, though none it ever cured,
 To think their dolour others have endured.

But now the mindful messenger come back
 Brings home his lord and other company;
 Who finds his Lucrece clad in mourning black: 1585
 And round about her tear-distained eye
 Blue circles stream'd, like rainbows in the sky:
 These water-galls in her dim element
 Foretell new storms to those already spent.

Which when her sad-beholding husband saw, 1590
 Amazedly in her sad face he stares:
 Her eyes, though sod in tears, look'd red and raw,
 Her lively colour kill'd with deadly cares.
 He hath no power to ask her how she fares:
 Both stood, like old acquaintance in a trance, 1595
 Met far from home, wondering each other's chance.

At last he takes her by the bloodless hand,
 And thus begins: "What uncouth ill event
 Hath thee befall'n, that thou dost trembling stand?
 Sweet love, what spite hath thy fair colour spent? 1600
 Why art thou thus attir'd in discontent?
 Unmask, dear dear, this moody heaviness,
 And tell thy grief, that we may give redress."

Three times with sighs she gives her sorrow fire,
 Ere once she can discharge one word of woe: 1605
 At length address'd to answer his desire,

1583. *come*] *comes* Qq 3-8. 1590. *sad-beholding*] hyphenated by Sewell.

1582. *To . . . endured*] Cf. *Richard II.* v. v. 23: "Thoughts tending to content flatter themselves That they are not the first of fortune's slaves . . . And in the thought they find a kind of ease."

1586. *distained*] Elsewhere in Shakespeare used figuratively, see l. 786; and *Richard III.* v. iii. 322.

1588. *water-galls*] See Smyth, *Sailor's Word-Book*: "Water-gall. A name of the *wind-gall*"; "Wind-gall. A luminous halo on the edge of a distant cloud, where there is rain, usually seen in the wind's eye, and looked upon as a sure precursor of stormy weather. Also, an atmospheric effect of prismatic colours, said likewise to indicate bad

weather if seen to leeward." The meaning here is probably the broken rainbows that sailors call "dogs."

1592. *sod*] sodden, seethed. For a somewhat similar trifling with the literal meaning, see *Troilus and Cressida*, III. i. 44: "Sodden business! there's a stewed phrase indeed!"

1593. *lively*] life-like, living; cf. *Titus Andronicus*, III. i. 105: "Had I but seen thy picture in this plight It would have madded me: what shall I do Now I behold thy lively body so?" and *Romeo and Juliet*, Hazlitt's Shaks. Lib. p. 97: "They [the fatal sisters three] may, in spite of foes, draw forth my lively thred," i.e. my thread of life.

She modestly prepares to let them know
Her honour is ta'en prisoner by the foe;
While Collatine and his consorted lords
With sad attention long to hear her words. 1610

And now this pale swan in her watery nest
Begins the sad dirge of her certain ending:
"Few words," quoth she, "shall fit the trespass best,
Where no excuse can give the fault amending:
In me moe woes than words are now depending; 1615
And my laments would be drawn out too long,
To tell them all with one poor tired tongue.

"Then be this all the task it hath to say:
Dear husband, in the interest of thy bed
A stranger came, and on that pillow lay 1620
Where thou wast wont to rest thy weary head;
And what wrong else may be imagined
By foul enforcement might be done to me,
From that, alas, thy Lucrece is not free.

"For in the dreadful dead of dark midnight, 1625
With shining falchion in my chamber came
A creeping creature, with a flaming light,
And softly cried 'Awake, thou Roman dame,
And entertain my love; else lasting shame
On thee and thine this night I will inflict, 1630
If thou my love's desire do contradict.

"For some hard-favour'd groom of thine,' quoth he,
'Unless thou yoke thy liking to my will,
I'll murder straight, and then I'll slaughter thee,
And swear I found you where you did fulfil 1635
The loathsome act of lust, and so did kill
The lechers in their deed: this act will be
My fame, and thy perpetual infamy.'

"With this, I did begin to start and cry;
And then against my heart he set his sword, 1640
Swearing, unless I took all patiently,
I should not live to speak another word;
So should my shame still rest upon record,
And never be forgot in mighty Rome
The adulterate death of Lucrece and her groom. 1645

1615. *moe*] Qq 1-3, *more* Qq 5-8. 1640. *set*] *sets* Qq 2-8.

1611. *swan*] Cf. *Merchant of Venice*, III. ii. 44; *Othello*, V. ii. 247.

"Mine enemy was strong, my poor self weak,
 And far the weaker with so strong a fear:
 My bloody judge forbade my tongue to speak;
 No rightful plea might plead for justice there:
 His scarlet lust came evidence to swear 1650
 That my poor beauty had purloin'd his eyes;
 And when the judge is robb'd, the prisoner dies.

"O, teach me how to make mine own excuse!
 Or, at the least, this refuge let me find;
 Though my gross blood be stain'd with this abuse, 1655
 Immaculate and spotless is my mind;
 That was not forc'd; that never was inclin'd
 To accessory yieldings, but still pure
 Doth in her poison'd closet yet endure."

Lo, here, the hopeless merchant of this loss, 1660
 With head declin'd, and voice damm'd up with woe,
 With sad set eyes and wretched arms across,
 From lips new-waxen pale begins to blow
 The grief away that stops his answer so:
 But, wretched as he is, he strives in vain; 1665
 What he breathes out his breath drinks up again.

As through an arch the violent roaring tide
 Outruns the eye that doth behold his haste,
 Yet in the eddy boundeth in his pride
 Back to the strait that forc'd him on so fast, 1670
 In rage sent out, recall'd in rage, being past:
 Even so his sighs, his sorrows, make a saw,
 To push grief on and back the same grief draw.

1648. *forbade*] *forbod* Qq 1, 2; *forbad* Qq 3-8. 1661. *declined*] *inclin'd* Qq 2-8. 1662. *sad set*] *sad-set* Malone; *wretched*] *wreathed* Dyce ed. 2 (S. Walker conj.).

1650. *scarlet lust*] "A conceit drawn from a judge's scarlet robe" (Wyndham). Cf. "Thou scarlet sin," addressed to Cardinal Wolsey, *Henry VIII.* III. ii. 255.

1658. *accessary yieldings*] yielding that would make me an accessory to the crime.

1667. *As through an arch . . .*] Dr. Furnivall says: "It was no doubt from looking over this Nonesuch or the more Northern gap in the [Old London] Bridge houses" that Shakespeare got this stanza. See *Temporary Foretalk to Harrison*, Part III. p. 6†.

1671. *In . . . past*] Farmer's conjecture "the rage being past" contra-

dicts l. 1669. There is a main tide running violently forward and a counter-tide running violently back.

1672, 1673. *Even . . . draw*] His sighs make a saw, the tool so called, of his sorrows by pushing grief forwards and drawing it back again; *i.e.* his sighs gave him only momentary relief, a repetition of ll. 1663-1666, he sighs away his grief and drinks it up again. Care is a saw, though not driven by sighs, in Nicholas Breton, Chertsey Worthies' Library, 27 b: "Since cruel care, not like a carving knife, But like a Sawe, still hackling to and froe Thus gnawes my heart, with gripes of weary woe."

Which speechless woe of his poor she attendeth
And his untimely frenzy thus awaketh: 1675

"Dear lord, thy sorrow to my sorrow lendeth
Another power; no flood by raining slaketh.
My woe too sensible thy passion maketh
More feeling-painful: let it then suffice
To drown one woe, one pair of weeping eyes. 1680

"And for my sake, when I might charm thee so,
For she that was thy Lucrece, now attend me:
Be suddenly revenged on my foe,
Thine, mine, his own: suppose thou dost defend me
From what is past: the help that thou shalt lend me 1685
Comes all too late, yet let the traitor die;
For sparing justice feeds iniquity.

"But ere I name him, you fair lords," quoth she,
Speaking to those that came with Collatine,
"Shall plight your honourable faiths to me, 1690
With swift pursuit to venge this wrong of mine;
For 'tis a meritorious fair design
To chase injustice with revengeful arms:
Knights, by their oaths, should right poor ladies'
harms."

At this request, with noble disposition 1695
Each present lord began to promise aid,
As bound in knighthood to her imposition,
Longing to hear the hateful foe bewray'd.
But she, that yet her sad task hath not said,
The protestation stops. "O, speak," quoth she, 1700
"How may this forced stain be wiped from me?"

"What is the quality of my offence,
Being constrain'd with dreadful circumstance?
May my pure mind with the foul act dispense,

1680. *one*] *on* Qq 1, 2; *in* Malone conj. 1702. *my*] *mine* Qq 3-8.

1680. *one woe*] It is perhaps in favour of *on* (Q 1 Q 2) that the resemblance between the old pronunciation of "one" and "on" is sufficient for a pun in *Two Gentlemen of Verona*, II. i. 2: "my gloves are on.—Why, then, this may be yours, for this is but one." For "drown," cf. *Twelfth Night*, II. i. 31: "drown her remembrance"; and *Henry VI.* II. i. 104: "Ten days ago I drown'd these news in tears."

1682. *she*] *her*.

1687. *For . . . iniquity*] Malone compares *Romeo and Juliet*, III. i. 202: "Mercy but murders, pardoning those that kill."

1694. *Knights . . . harms*] The anachronism is noted by Malone.

1697. *imposition*] injunction, charge, as in *Merchant of Venice*, I. ii. 114; *Troilus and Cressida*, III. ii. 86.

My low-declined honour to advance? 1705
 May any terms acquit me from this chance?
 The poison'd fountain clears itself again;
 And why not I from this compelled stain?"

With this, they all at once began to say,
 Her body's stain her mind untainted clears; 1710
 While with a joyless smile she turns away
 The face, that map which deep impression bears
 Of hard misfortune, carv'd in it with tears.
 "No, no," quoth she, "no dame hereafter living
 By my excuse shall claim excuse's giving." 1715

Here with a sigh, as if her heart would break,
 She throws forth Tarquin's name: "He, he," she says,
 But more than "he" her poor tongue could not speak;
 Till after many accents and delays,
 Untimely breathings, sick and short assays, 1720
 She utters this: "He, he, fair lords, 'tis he,
 That guides this hand to give this wound to me."

Even here she sheathed in her harmless breast
 A harmful knife, that thence her soul unsheathed:
 That blow did bail it from the deep unrest 1725
 Of that polluted prison where it breathed:
 Her contrite sighs unto the clouds bequeathed
 Her winged sprite, and through her wounds doth fly
 Life's lasting date from cancell'd destiny.

Stone-still, astonish'd with this deadly deed, 1730
 Stood Collatine and all his lordly crew;
 Till Lucrece' father, that beholds her bleed,
 Himself on her self-slaughter'd body threw;

1705. *low-declined*] hyphenated by Malone. 1710. *her mind*] *he mind* Q 3,
the mind Qq 4-8. 1712. *The*] *Her* Hudson (S. Walker conj.); *That* Kinnear
 conj. *that*] *the* Kinnear conj. 1713. *in it*] Malone (Capell MS.), *it in* Qq
 1-7, *in* Q 8. 1721. *lords*] *lord* Qq 3-8. 1730. *Stone-still*] hyphenated in
 Qq 7, 8.

1712. *map*] Cf. *2 Henry VI.* III. i. 203: "in thy face I see The map of honour, truth and loyalty"; and *Titus Andronicus*, III. ii. 12; but here there is a special allusion to the lines in a map, somewhat as in the jesting reference in *Twelfth Night*, III. ii. 85.

1714, 1715] *no dame . . . giving*] Malone compares Livy, i. 58, and

Painter, *Palace of Pleasure* (ed. Jacobs, i. 24): "As for my part, though I cleare my selfe of the offence, my body shall feelee the punishment: for no unchast or ill woman, shall hereafter impute no dishonest act to Lucrece."

1730. *astonish'd*] astounded, thunder-struck; cf. *Venus and Adonis*, l. 825; and *Julius Caesar*, i. iii. 56.

And from the purple fountain Brutus drew
The murderous knife, and, as it left the place, 1735
Her blood, in poor revenge, held it in chase;

And bubbling from her breast, it doth divide
In two slow rivers, that the crimson blood
Circles her body in on every side,
Who, like a late-sack'd island, vastly stood 1740
Bare and unpeopled in this fearful flood.
Some of her blood still pure and red remain'd,
And some look'd black, and that false Tarquin stain'd.

About the mourning and congealed face
Of that black blood a watery rigol goes, 1745
Which seems to weep upon the tainted place:
And ever since, as pitying Lucrece' woes,
Corrupted blood some watery token shows;
And blood untainted still doth red abide,
Blushing at that which is so putrified. 1750

"Daughter, dear daughter," old Lucretius cries,
"That life was mine which thou hast here deprived.
If in the child the father's image lies,
Where shall I live now Lucrece is unlived?
Thou wast not to this end from me derived. 1755
If children pre-decease progenitors,
We are their offspring, and they none of ours.

"Poor broken glass, I often did behold
In thy sweet semblance my old age new born:
But now that fair fresh mirror, dim and old, 1760
Shows me a bare-bon'd death by time outworn:
O, from thy cheeks my image thou hast torn,
And shiver'd all the beauty of my glass,
That I no more can see what once I was.

1762. *thy*] *my* Qq 3-8. 1763. *of*] *from* Qq 3-8.

1736. *held it in chase*] Cf. *Julius Caesar*, III. ii. 181-184: "And as he pluck'd his cursed steel away, Mark how the blood of Cæsar follow'd it, As rushing out of doors, to be resolved If Brutus so unkindly knock'd, or no."

1740. *Who*] which; cf. l. 1805.

1740. *vastly*] *i.e.* like a waste (Malone).

1745. *rigol*] a circle (Malone). Steevens cites 2 *Henry IV.* IV. v. 36: "this is a sleep That from this golden rigol hath divorced So many English kings."

1753. *image*] Malone compares *Richard III.* II. ii. 50: "I have bewept a worthy husband's death, And lived by looking on his images," *i.e.* children.

1758. *glass*] Cf. l. 1526.

1761. *death*] image or representation of death, often found in the sense of skull or skeleton, *e.g.* *Love's Labour's Lost*, v. ii. 616: "A Death's face in a ring"; *Merchant of Venice*, II. vii. 63: "A carrion death." Steevens quotes *King John*, v. ii. 177: "and in his forehead sits A bare-ribb'd death."

"O time, cease thou thy course and last no longer, 1765
 If they surcease to be that should survive.
 Shall rotten death make conquest of the stronger,
 And leave the faltering feeble souls alive?
 The old bees die, the young possess their hive:
 Then live, sweet Lucrece, live again, and see 1770
 Thy father die, and not thy father thee!"

By this, starts Collatine as from a dream,
 And bids Lucretius give his sorrow place;
 And then in key-cold Lucrece' bleeding stream
 He falls, and bathes the pale fear in his face, 1775
 And counterfeits to die with her a space;
 Till manly shame bids him possess his breath,
 And live to be revenged on her death.

The deep vexation of his inward soul
 Hath serv'd a dumb arrest upon his tongue; 1780
 Who, mad that sorrow should his use control
 Or keep him from heart-easing words so long,
 Begins to talk; but through his lips do throng
 Weak words, so thick come in his poor heart's aid
 That no man could distinguish what he said. 1785

Yet sometime "Tarquin" was pronounced plain,
 But through his teeth, as if the name he tore.
 This windy tempest, till it blow up rain,
 Held back his sorrow's tide, to make it more;
 At last it rains, and busy winds give o'er: 1790
 Then son and father weep with equal strife
 Who should weep most, for daughter or for wife.

The one doth call her his, the other his,
 Yet neither may possess the claim they lay.
 The father says "She's mine." "O, mine she is," 1795
 Replies her husband: "do not take away
 My sorrow's interest; let no mourner say
 He weeps for her, for she was only mine,
 And only must be wail'd by Collatine."

"O," quoth Lucretius, "I did give that life 1800
 Which she too early and too late hath spill'd."

1765. *last*] *hast* Qq 3-8, *haste* Gildon. 1766. *they*] *thou* Qq 3-8. 1787.
the] *his* Qq 3-8. 1788. *blow*] *blew* Q 8.

1774. *key-cold*] Cf. *Richard III.* 1. ii. 1776. *And . . . space*] *i.e.* lies in a
 5: "Poor key-cold figure of a holy death-like swoon.
 king" (Steevens).

"Woe, woe," quoth Collatine, "she was my wife;
I ow'd her, and 'tis mine that she hath kill'd."
"My daughter" and "my wife" with clamours fill'd
The dispers'd air, who, holding Lucrece' life, 1805
Answer'd their cries, "my daughter" and "my wife."

Brutus, who pluck'd the knife from Lucrece' side,
Seeing such emulation in their woe,
Began to clothe his wit in state and pride,
Burying in Lucrece' wound his folly's show. 1810
He with the Romans was esteemed so
As silly jeering idiots are with kings,
For sportive words and uttering foolish things:

But now he throws that shallow habit by
Wherein deep policy did him disguise, 1815
And arm'd his long-hid wits advisedly
To check the tears in Collatinus' eyes.
"Thou wronged lord of Rome," quoth he, "arise:
Let my unsounded self, supposed a fool,
Now set thy long-experienc'd wit to school. 1820

"Why, Collatine, is woe the cure for woe?
Do wounds help wounds, or grief help grievous deeds?
Is it revenge to give thyself a blow
For his foul act by whom thy fair wife bleeds?
Such childish humour from weak minds proceeds: 1825
Thy wretched wife mistook the matter so,
To slay herself, that should have slain her foe.

"Courageous Roman, do not steep thy heart
In such relenting dew of lamentations,
But kneel with me and help to bear thy part 1830
To rouse our Roman gods with invocations
That they will suffer these abominations,
Since Rome herself in them doth stand disgraced,
By our strong arms from forth her fair streets chased.

1812. *silly jeering*] *silly-jeering* Malone; *jeering*] *leering* Qq 7, 8. 1815.
deep] *the* Qq 5-8, *true* Sewell. 1829. *relenting*] *lamenting* Qq 5-8. 1834.
her fair streets] *her streets be* Capell MS.

1803. *ow'd*] *owned*; cf. *Macbeth*, I. iv. 10. "Gloucester is a man Unsounded yet and full of deep deceit."

1819. *unsounded*] Used literally in *Two Gentlemen of Verona*, III. ii. 81: "unsounded deeps," and figuratively, as here, in *2 Henry VI.* III. i. 57; 1821. *Why*] An exclamation of impatience, as in *Merchant of Venice*, II. v. 6.

"Now, by the Capitol that we adore, 1835
 And by this chaste blood so unjustly stained,
 By heaven's fair sun that breeds the fat earth's store,
 By all our country rights in Rome maintained
 And by chaste Lucrece' soul that late complained
 Her wrongs to us, and by this bloody knife, 1840
 We will revenge the death of this true wife!"

This said, he struck his hand upon his breast,
 And kiss'd the fatal knife, to end his vow,
 And to his protestation urg'd the rest,
 Who, wondering at him, did his words allow: 1845
 Then jointly to the ground their knees they bow;
 And that deep vow, which Brutus made before,
 He doth again repeat, and that they swore.

When they had sworn to this advised doom,
 They did conclude to bear dear Lucrece thence, 1850
 To show her bleeding body thorough Rome,
 And so to publish Tarquin's foul offence:
 Which being done with speedy diligence,
 The Romans plausibly did give consent
 To Tarquin's everlasting banishment. 1855

1849. *this*] *his* Q 7. 1851. *her*] *the* Qq 4-8. *thorough*] *through out* Q 5,
through-out Qq 7, 8. 1854. *plausibly*] *plausively* Capell MS.

1845. *allow*] approve; cf. Grosart's Greene, vi. 126: "My fellow swaine has told a pretie tale Which moderne Poets may perhaps allow, Yet I condemn the terms."

1854. *plausibly*] with approval, applaudingly; the meaning is the same as that of *plausively* (Capell MS.). See

Spanish Masquerado, Grosart's Greene, v. 241: "I have found you favourable, at the least smiling at my labours, with a plausible silence"; and *Euphues his Censure to Philautus*, *ibid.* vi. 199: "Ulysses having ended his tale with a plausible silence of both parties."

THE PASSIONATE PILGRIM

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THE PASSIONATE PILGRIM

I

WHEN my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unskilful in the world's false forgeries.
Thus vainly thinking that she thinks me young,
Although I know my years be past the best,
I smiling credit her false-speaking tongue,
Outfacing faults in love with love's ill rest.

5

7. *false-speaking*] hyphenated by Malone.

I. Cf. Sonnet cxxxviii. (differences in italics):

"When my love swears that she is
made of truth,
I do believe her, though I know
she lies,
That she might think me some un-
tutor'd youth,
Unlearned in the world's false
subtleties.
Thus vainly thinking that she thinks
me young,
Although *she knows* my days are
past the best,
Simply I credit her false-speaking
tongue:
On both sides thus is simple truth
suppress'd.
But wherefore says *she* not she is
unjust?
And wherefore say not I that I am
old?
O, love's best habit is *in seeming*
trust,
And age in love loves not to have
years told:
Therefore *I* lie with *her* and *she*
with me,
And in our faults *by lies* we
flatter'd be."

This is clearer and more consistent
than the form in the text, though l. 8
sounds harsh.

4. *forgeries*] deceits, trickeries. Even
without an epithet it is used of what
is unreal (*Lucrece*, 460), or untrue
(*Hamlet*, II. i. 20).

7. *false-speaking*] The Cambridge
Edd. credit Delius with the hyphen,
but it appears in Malone's transcript
note on Sonnet cxxxviii. (1790).

8. *Outfacing . . . rest*] It is not
clear whether "Outfacing" should be
taken with "I" or with "tongue,"
whether "with" means "together
with" or "by means of," and what
"love's ill rest" may mean. I doubt-
fully refer "outfacing" to "tongue,"
and explain: "defending her well-
known lapses from constancy, by means
of the remaining vice in love, viz.
falsehood, i.e. meeting evidence of
guilt by perjury in her own favour."
Prof. Case writes: "It seems possible
that, though *outfacing* rather suggests
the action of the sinner than that of
the sufferer, it refers to *smiling*, and
that the sense may be: 'Dissembling
(i.e. concealing my knowledge of) faults
in love together with my own uneasi-
ness.' *Outfacing* agrees well enough
with *love's ill rest* in this sense, and
after all, the poet has his own fault in
love to outface, the simulation of youth,
or the absence of youth,"

But wherefore says my love that she is young?
 And wherefore say not I that I am old?
 O, love's best habit is a soothing tongue,
 And age, in love, loves not to have years told.
 Therefore I'll lie with love, and love with me,
 Since that our faults in love thus smother'd be.

10

II

Two loves I have, of comfort and despair,
 That like two spirits do suggest me still;
 My better angel is a man right fair,
 My worser spirit a woman colour'd ill.
 To win me soon to hell, my female evil
 Tempteth my better angel from my side,
 And would corrupt my saint to be a devil,
 Wooing his purity with her fair pride.
 And whether that my angel be turn'd fiend,
 Suspect I may, yet not directly tell:
 For being both to me, both to each friend,
 I guess one angel in another's hell:

5

10

The truth I shall not know, but live in doubt,
 Till my bad angel fire my good one out.

11. *soothing*] *smoothing* Gildon.
each friend, ed. 1599.

11. *me, both to each friend,*] *me: both, to*

9. *she is*] *I am* would give a somewhat better sense, viz. she says I am young, for lovers must be flatterers, and I do not contradict her, for an old man in love is vain. But this is to drift from l. 1, where she protests her faith though she is unfaithful and he knows it. In return he delicately hints that he is young by assuming the credulity of the inexperienced. Possibly *I am* was the original reading, and *she is* a partial correction, on its way to become *she is unjust*, i.e. unfaithful, as in Sonnet cxxxviii.

11. *O . . . tongue*] Love is best clothed in flattery. Cf. *Hamlet*, I. iii. 70: "Costly thy *habit* as thy purse can buy . . . For the *apparel* oft betrays the man." Gildon's *smoothing* for *soothing* is unnecessary: both meant "flattering." See *Coriolanus*, II. ii. 77.

12. *told*] counted, reckoned up; cf. *Timon of Athens*, III. v. 107: "While they have told their money"; *Love's Labour's Lost*, I. ii. 41: "How many is one thrice told?"

II. See Sonnet cxliv.

2. *suggest*] prompt or urge. See *Lucrece*, 37.

3, 4. *My . . . My*] "The . . . The," Sonnet cxliv.

8. *fair*] *foul*, Sonnet cxliv., gives a sense more in accordance with "colour'd ill," l. 4.

10. *directly*] exactly, precisely. See *Merchant of Venice*, I. iii. 78.

11. *to me*] Being both of them alike friends of mine and of each other; which does not give a satisfactory sense. It would be better to read *from me* with Sonnet cxliv., i.e. at a distance from; cf. *Lucrece*, 1144: "Some dark deep desert seated from the way."

12. *I . . . hell*] I suspect that she has him in her own place.

13. *The . . . know*] "Yet this I ne'er shall know," Sonnet cxliv.

14. *Till . . . out*] This may mean merely, "drive him away from her," but in an unquotable epigram in Guilpin's *Skialetheia*, the same expression occurs: "But I should loth be to be fired out." On Sonnet cxliv. 12, Prof. Dowden quotes *2 Henry IV.* II. iv. 365: "For the women?—For one of them, she is in hell already, and burns poor souls."

III

Did not the heavenly rhetoric of thine eye,
 'Gainst whom the world could not hold argument,
 Persuade my heart to this false perjury?
 Vows for thee broke deserve not punishment.
 A woman I forswore; but I will prove, 5
 Thou being a goddess, I forswore not thee:
 My vow was earthly, thou a heavenly love;
 Thy grace being gain'd cures all disgrace in me.
 My vow was breath, and breath a vapour is;
 Then, thou fair sun, that on this earth doth shine, 10
 Exhale this vapour vow; in thee it is:
 If broken then, it is no fault of mine.
 If by me broke, what fool is not so wise
 To break an oath, to win a paradise?

IV

Sweet Cytherea, sitting by a brook
 With young Adonis, lovely, fresh and green,
 Did court the lad with many a lovely look,
 Such looks as none could look but beauty's queen. 5
 She told him stories to delight his ear,
 She show'd him favours to allure his eye;
 To win his heart, she touch'd him here and there;
 Touches so soft still conquer chastity.
 But whether unripe years did want conceit,

2. *could not*] *cannot* Malone, from *Love's Labour's Lost*. 10, 11. *that* . . .
Exhale] *which on my earth dost shine, Exhal'st* Malone, from *Love's Labour's*
Lost. 5. *ear*] Malone, *cares* ed. 1599.

III. See *Love's Labour's Lost*, IV. iii. 56-69.

2. *whom*] which, *i.e.* the heavenly rhetoric, or possibly 'thine eye.'

9. *My vow was*] In *Love's Labour's Lost*, "Vows are but."

11. *Exhale*] "exhalest," *Love's Labour's Lost*.

12. *If broken then,*] viz. when exhaled. The original, followed by the Cambridge Edd., has the comma at broken. The pointing in the text, which is that of *Love's Labour's Lost*, is better: we need an explicit contrast to "If by me broke," l. 13. If a change were needed, I should suggest "If broken *there*," *i.e.* in the sun, accounting for *then* as a transference from l. 10.

14. *break*] "lose," *Love's Labour's Lost*, is better.

IV. 2. *green*] perhaps "innocent," as in *King John*, III. iv. 145: "How green you are and fresh in this old world."

5. *She . . . ear*] Venus tells the story of Atalanta in Ovid, *Met.* x. 560-704.

9. *whether . . . conceit*] whether he was too young to understand. To want is to be destitute of, as in *Lucrece*, 557; and conceit is intelligence or possibly imagination. See VIII. 7, 8 *post* and 2 *Henry IV.* II. iv. 263: "his wit's as thick as Tewkesbury mustard; there's no more conceit in him than is in a mallet."

Or he refus'd to take her figur'd proffer, 10
 The tender nibbler would not touch the bait,
 But smile and jest at every gentle offer:
 Then fell she on her back, fair queen, and toward:
 He rose and ran away; ah, fool too froward.

V

If love make me forsworn, how shall I swear to love?
 O never faith could hold, if not to beauty vowed:
 Though to myself forsworn, to thee I'll constant prove;
 Those thoughts, to me like oaks, to thee like osiers bowed.
 Study his bias leaves, and makes his book thine eyes, 5
 Where all those pleasures live that art can comprehend.
 If knowledge be the mark, to know thee shall suffice;
 Well learned is that tongue that well can thee commend:
 All ignorant that soul that sees thee without wonder;
 Which is to me some praise, that I thy parts admire: 10
 Thine eye Jove's lightning seems, thy voice his dreadful
 thunder,

Which, not to anger bent, is music and sweet fire.
 Celestial as thou art, O do not love that wrong,
 To sing heaven's praise with such an earthly tongue.

10. *figur'd*] *sugar'd* Collier conj. 5. *makes*] *make* Camb. Edd. 14.
heaven's] Gildon, *heavens* ed. 1599, *the heavens'* Malone.

10. *take*] possibly "accept," and certainly, if Collier's conjecture *sugar'd* for *figured* be accepted; but perhaps better "understand," so that ll. 9, 10 will mean "whether he really couldn't understand or wouldn't." Cf. xi. 12: "And would not take her meaning or her pleasure"; and *Midsummer-Night's Dream*, v. i. 90: "Our sport shall be to take what they mistake."

10. *figur'd proffer*] signs or gestures of invitation. See *Richard III.* i. ii. 194: "I would I knew thy heart.—'Tis figured in my tongue."

V. See *Love's Labour's Lost*, iv. ii. 100–113.

5. *Study . . . leaves*] The student abandons his inclination to learning. As Shallow says, *Merry Wives*, iii. i. 38: "Keep a gamester from the dice, and a good student from his book, and it is wonderful." For "bias," cf. *Lear*, i. ii. 120: "the king falls from bias of nature," a meaning due to the use of "bias" for the lead inserted in a bowl to cause it to run in a certain curve.

5. *makes*] The Cambridge Shakespeare, followed by the Temple ed., reads "make," seemingly a misprint.

5. *book*] Malone compares *Love's Labour's Lost*, iv. iii. 350–353: "From women's eyes this doctrine I derive . . . They are the books, the arts, the academes, That show, contain and nourish all the world"; cf. ll. 302, 303. See also *Winter's Tale*, ii. i. 12: "Who taught you this?—I learnt it out of women's faces"; and *Lucretia*, 100, 102.

11, 12. *thy voice . . . music*] So in *Antony and Cleopatra*, v. ii. 83–86: "his voice was propertyed As all the tuned spheres, and that to friends: But when he meant to quail and shake the orb, He was as rattling thunder" (Steevens).

13, 14. *O . . . tongue*] With this reading the poet must be understood to break off and appeal to himself. The version in *Love's Labour's Lost* is better: "O, pardon Love the wrong That sings heaven's praise with such an earthly tongue."

14. *heaven's*] "the heaven's," Malone, who is mistaken in saying that this is the reading in the corresponding line in *Love's Labour's Lost*.

VI

Scarce had the sun dried up the dewy morn,
 And scarce the herd gone to the hedge for shade,
 When Cytherea, all in love forlorn,
 A longing tarriance for Adonis made
 Under an osier growing by a brook, 5
 A brook where Adon used to cool his spleen:
 Hot was the day; she hotter that did look
 For his approach, that often there had been.
 Anon he comes, and throws his mantle by,
 And stood stark naked on the brook's green brim: 10
 The sun look'd on the world with glorious eye,
 Yet not so wistly as this queen on him.
 He, spying her, bounc'd in, whereas he stood:
 "O Jove," quoth she, "why was not I a flood!"

VII

Fair is my love, but not so fair as fickle,
 Mild as a dove, but neither true nor trusty,
 Brighter than glass and yet, as glass is, brittle,
 Softer than wax and yet as iron rusty:
 A lily pale, with damask dye to grace her, 5

5. *lily*] little Lintott.

VI. The subject is that of one of the pictures offered to Christopher Sly, *Taming of the Shrew*, *Induction*, ii. 50: "Dost thou love pictures? We will show thee straight Adonis painted by the running brook, And Cytherea all in sedges hid."

12. *wistly*] eagerly, earnestly; cf. Holland's Pliny, ii. xl.: "A wild beast there is in Egypt, called Orix, which the Egyptians say, doth stand full against the Dog starre when it riseth, *looking wistly* upon it, and testifieth after a sort by sneezing, a kind of worship." See also *Venus and Adonis*, 343, and *Lucrece*, 1355.

VII. 3. *brittle*] Perhaps we should read for the rime's sake *brickle*, which is still in provincial use. See *Eng. Dialect Dict. sub voc.* It occurs in Spenser, *Ruines of Time*: "But th' Altare, on the which this Image staid, Was O great pitie! built of brickle clay"; and *Faerie Queene*, iv. x. 39: "Yet glasse was not, if one did rightly deeme; But being faire and brickle, likest glasse did seeme."

5. *damask dye*] Cf. *King John*, iii. i. 53: "Of Nature's gifts thou may'st with lilies boast And with the half-blown rose." "The Damaske Rose," says Parkinson (*Paradisus*, p. 413), "is of a fine deepe blush colour, and the great double Damaske Province or Holland Rose of the same or rather somewhat deeper." The *New Eng. Dict.* cites Lyte, *Dodoens*, vi. i. 654: "The flowers . . . be neither redde nor white but of a mixt colour betwixt red and white, almost carnation colour." In *Love's Labour's Lost*, v. ii. 295, the damask rose seems to be identified with the York and Lancaster, from which Parkinson distinguishes it; cf. *As You Like It*, iii. v. 123.

5, 6. *A . . . her*] The words "None fairer" are with this pointing left suspended. The antithesis between "grace" and "deface" seems to require a change: "A lily pale with damask dye: to grace her, None fairer, nor none falser, to deface her," *i.e.* To her honour it may be said that there is none fairer, and to her discredit that

None fairer, nor none falser to deface her.
 Her lips to mine how often hath she joined,
 Between each kiss her oaths of true love swearing!
 How many tales to please me hath she coined,
 Dreading my love, the loss thereof still fearing! 10
 Yet in the midst of all her pure protestings,
 Her faith, her oaths, her tears, and all were jestings.

She burn'd with love, as straw with fire flameth;
 She burn'd out love, as soon as straw out-burneth;
 She fram'd the love, and yet she foil'd the framing; 15
 She bade love last, and yet she fell a-turning.
 Was this a lover, or a lecher whether?
 Bad in the best, though excellent in neither.

VIII

If music and sweet poetry agree,
 As they must needs, the sister and the brother,
 Then must the love be great 'twixt thee and me,
 Because thou lov'st the one and I the other.
 Dowland to thee is dear, whose heavenly touch 5
 Upon the lute doth ravish human sense;
 Spenser to me, whose deep conceit is such
 As passing all conceit needs no defence.
 Thou lov'st to hear the sweet melodious sound
 That Phœbus' lute, the queen of music, makes; 10
 And I in deep delight am chiefly drown'd
 When as himself to singing he betakes.
 One god is god of both, as poets feign;
 One knight loves both, and both in thee remain.

10. *thereof*] *whereof* ed. 1599.

13. *flameth*] *flaming* Sewell ed. 1.
out burning Sewell.

11. *midst*] ed. 1640, *mids* ed. 1599.

14. *out-burneth*] hyphened by Malone,

16. *a-turning*] hyphened by Dyce.

there is none more false. Possibly, the phrase "none fairer" was displaced by the exigencies of the rime, or the writer may have thought the *chiasmus* desirable in itself.

13, 14. *She . . . out-burneth*] Malone compares 1 *Henry IV.* III. ii. 62: "rash bavin wits, Soon kindled and soon burnt."

VIII. 5. *Dowland*] John Dowland (1563?-1626?), lute-player and composer, published *First Booke of Songes or Ayres of Foure-Partes* in 1597 (5th

ed. 1613), *Lacrymæ, or Seven Teares figured in seaven passionate Pavans* (1605), and other works. He was at one time of his life very popular. "But in music we know how fashions end." See. *Dict. Nat. Biog.*

7. *conceit*] thought. In the next line it is rather "imagination"; cf. IV. 9 *ante*.

14. *One knight*] Sir George Carey.

14. *thee*] Richard Linche, author of *Diella*. See also Introduction.

IX

Fair was the morn when the fair queen of love,
 Paler for sorrow than her milk-white dove,
 For Adon's sake, a youngster proud and wild;
 Her stand she takes upon a steep-up hill: 5
 Anon Adonis comes with horn and hounds;
 She, silly queen, with more than love's good will,
 Forbade the boy he should not pass those grounds:
 "Once," quoth she, "did I see a fair sweet youth
 Here in these brakes deep-wounded with a boar, 10
 Deep in the thigh, a spectacle of ruth!
 See in my thigh," quoth she, "here was the sore."
 She showed hers: he saw more wounds than one,
 And blushing fled, and left her all alone.

X

Sweet rose, fair flower, untimely pluck'd, soon vaded,
 Pluck'd in the bud and vaded in the spring!
 Bright orient pearl, alack, too timely shaded!
 Fair creature, kill'd too soon by death's sharp sting!
 Like a green plum that hangs upon a tree, 5
 And falls through wind before the fall should be.

I weep for thee and yet no cause I have;
 For why thou left'st me nothing in thy will:
 And yet thou left'st me more than I did crave;
 For why I craved nothing of thee still: 10
 O yes, dear friend, I pardon crave of thee,
 Thy discontent thou didst bequeath to me.

2. Omission of line first marked by Malone, *As a long-parted mother from her child* Bullock conj. 5. *steep-up*] hyphenated by Sewell. 10. *deep-wounded*] hyphenated by Malone. 1. *vaded*] *faded*, Gildon. 8. *left'st*] Malone, *lefts* ed. 1599.

IX. 3. *Paler . . .*] The line preceding this is lost (Malone).

5. *steep-up*] Malone compares *Sonnets*, vii. 5: "And having climb'd the steep-up heavenly hill." In *Othello*, v. ii. 280, we have "steep-down"; "Wash me in steep-down gulfs of liquid fire."

8. *pass*] pass through, as often.

X. 1. *vaded*] Gildon read "faded,"

which it means, though the words are of different origin. See Skeat, *Dict. sub voc.* Spencer makes them rime in *The Ruines of Rome*, xx.: "Her power, disperst through all the world did vade; To shew that all in th' end to nought shall fade." "Vade" occurs four times in *The Passionate Pilgrim*, but not in Shakespeare's genuine work, except in *Sonnets*, liv. 14.

XI

Venus, with young Adonis sitting by her
 Under a myrtle shade, began to woo him:
 She told the youngling how god Mars did try her,
 And as he fell to her, so fell she to him.
 "Even thus," quoth she, "the warlike god embrac'd me," 5
 And then she clipp'd Adonis in her arms;
 "Even thus," quoth she, "the warlike god unlac'd me,"
 As if the boy should use like loving charms;
 "Even thus," quoth she, "he seized on my lips,"
 And with her lips on his did act the seizure: 10
 And as she fetched breath, away he skips,
 And would not take her meaning nor her pleasure.
 Ah, that I had my lady at this bay,
 To kiss and clip me till I run away!

1. *Venus, with young*] *Venus with* edd. 1599, 1612, 1640; *Fair Venus with* Malone (Farmer conj.); *Venus and yong* Griffin. 4. *so fell she*] Griffin, *she fell* edd. 1599, 1612, 1640. 5. *warlike*] *wanton* Griffin. 6. *clipp'd*] *clasp'd* Griffin. 11. *And*] *But* Dyce.

XI. 4.] Boswell writes: "I have given this line from *Fidessa*; the want of metre shows it to be corrupt as it appears in Jaggard: 'And as he fell to her, she fell to him.' The emphasis must be laid on 'to him,' as the corresponding rhyme is 'woo him.'"

4. *And . . . him*] She began to treat Adonis as Mars had treated her. To "fall to" is to begin or set about doing anything; and in modern provincial use means often to attack; thus "He fell to him like a day's work" means violently assaulted him. See *Taming of the Shrew*, I. i. 38: "The mathematics and the metaphysics, Fall to them as you find your stomach serves you"; *Hamlet*, V. ii. 216: "before you fall to play." Prof. Case prefers the less idiomatic sense: "And as Mars fell (or leant) towards her, so she fell towards Adonis."

6. *clipp'd*] clasped. See *Venus and Adonis*, 600.

9-14. In Griffin's *Fidessa* the last six lines are as follows (*Elizabethan Sonnets*, ed. Lee, II. 266): "But he, a wayward boy, refused the offer, And ran away, the beauteous Queen neglecting. Showing both folly to abuse her proffer, And all his sex of cowardice detecting. O that I had my Mistress at

that bay! To kiss and clip me till I ran away."

12. *take*] understand. See IV. 10.

13. *at this bay*] At first sight it may seem natural to explain this, as the *New Eng. Dict.*, "at close quarters . . . at one's last extremity"; cf. Spenser, *Faerie Queene*, VI. i. 12, of a squire bound to a tree: "what hard mishap thee brought Into this bay of perill and disgrace?" But this is to miss the point: the poet does not wish that he was hunting his lady, but that his lady was hunting him. He would like, *mutata mutanda*, to be in Adonis's shoes, *i.e.* to be the hunted not the hunter. And "to hold at a bay" could be said of the stag as well as of the hounds. See Cotgrave: "Aux derniers abbois . . . A metaphor from hunting; wherein a Stag is said, *Rendre les abbois* when wearie of running he turns upon the hounds, and holds them at, or put them to, a bay." Cf. *Venus and Adonis*, 877: "The hounds are at a bay." A stag caught by a hound may escape if the hound loses its grip by opening its mouth. Adonis was seized by Venus, l. 10, but she fetched breath and he skipped, l. 11. The poet merely says that if he were the stag, Adonis, and his lady the hound, Venus, he would not run.

XII

Crabbed age and youth cannot live together:
 Youth is full of pleasance, age is full of care;
 Youth like summer morn, age like winter weather;
 Youth like summer brave, age like winter bare.
 Youth is full of sport, age's breath is short;

5

Youth is nimble, age is lame;
 Youth is hot and bold, age is weak and cold;
 Youth is wild, and age is tame.

Age, I do abhor thee; youth, I do adore thee;

O, my love, my love is young!

10

Age, I do defy thee: O, sweet shepherd, hie thee,
 For methinks thou stay'st too long.

XIII

Beauty is but a vain and doubtful good;
 A shining gloss that vadeth suddenly;
 A flower that dies when first it 'gins to bud;
 A brittle glass that's broken presently:
 A doubtful good, a gloss, a glass, a flower,
 Lost, vaded, broken, dead within an hour.

5

And as goods lost are seld or never found,
 As vaded gloss no rubbing will refresh,
 As flowers dead lie wither'd on the ground,

12. *stay'st*] Ewing, *stayst* Sewell, *staies* ed. 1599. 1. *doubtful*] *fleeting*
 Anon. MS. (Gent. Mag. xx. 521). 2. *vadeth*] *fadeth* Gildon. 3. *first* . . .
bud] *almost in the bud* Anon. MS. (Gent. Mag.). 4. *that's broken*] *that*
breaketh Anon. MS. (Gent. Mag.). 6, 8. *vaded*] *faded* Gildon. 7. *And*
. . . found] *As goods, when lost, are wond'rous seldom found* Anon. MS. (Gent.
 Mag.). 8-10. *will refresh* . . . *redress*] *can excite* . . . *unite* Anon. MS.
 (Gent. Mag.). 9. *dead lie wither'd*] *when dead, are trampled* Anon. MS.
 (Gent. Mag.).

XII.] Printed by Malone as 20 ll.

4. *brave*] adorned, flourishing. The
New Eng. Dict. cites H. Smith (1593),
Works (1866-67): "The lilies which are
 braver than Solomon"; and Heywood,
Apol. Actors, Author to Bk.: "One
 man is ragged and another brave."

XIII.] The Cambridge Edd. cite
 from a second MS. copy of this poem
 (*Gentleman's Magazine*, xxx. 39) the
 readings, *a fleeting fox and fleeting* (l. 1),
 and *fading for faded* (l. 8 of first copy).

7. *seld*] seldom. See *Troilus and*
Cressida, IV. v. 150: "If I might in
 entreaties find success—As seld I have
 a chance"; and *Romeus and Juliet*
 (Hazlitt's Shaks. Lib. p. 105): "Two
 sortes of men there are, seeld welcome
 in at doore, The welthy sparing niggard,
 and the sutor who is poore." So
 "seld-shown," *Coriolanus*, II. i. 229;
 "selcouth," i.e. seldom known,
 Spenser, *Faerie Queene*, IV. viii. 14.

As broken glass no cement can redress, 10
 So beauty blemish'd once for ever's lost,
 In spite of physic, painting, pain and cost.

XIV, XV

Good night, good rest. Ah, neither be my share:
 She bade good night that kept my rest away;
 And daff'd me to a cabin hang'd with care,
 To descant on the doubts of my decay.
 "Farewell," quoth she, "and come again to-
 morrow:" 5
 Fare well I could not, for I supp'd with
 sorrow.

Yet at my parting sweetly did she smile,
 In scorn or friendship, nill I conster whether:
 'T may be, she joy'd to jest at my exile,
 'T may be, again to make me wander thither: 10
 "Wander," a word for shadows like myself,
 As take the pain, but cannot pluck the pelf.

Lord, how mine eyes throw gazes to the east!
 My heart doth charge the watch; the morning rise

10. *cement*] *symant* ed. 1599. 11. *once for ever's*] Gildon, *once's for ever* Edd. Globe ed., *once, is ever* Anon. MS. (Gent. Mag.). 8. *conster*] ed. 1599, *construe* Ewing. 9, 10. *'T may be*] ed. 1599, *It may be* Gildon, *May be* Malone. 11. *a word*] so Malone, in parentheses in ed. 1599. 14. *charge*] *change* Delius conj.

10. *cement*] So accented in *Antony and Cleopatra*, III. ii. 29.

11. *So . . . lost*] Perhaps we should read: "So beauty's, blemish'd once, for ever lost."

XIV, XV. These are one poem, as Prof. Dowden has shown, noting the catchword *Lord* under *pelf* in the original. Prof. Rolfe pointed out the small capital of *Lord* (l. 13) as evidence of the same thing.

1. *be*] are.

3. *daff'd*] "Daff" usually means do or put off, but is here stronger, "packed me off." Malone compares *Much Ado*, v. i. 78: "Away, I will not have to do with you. — Canst thou so daff me?" See also *ibid.* II. iii. 76: "I would have daff'd all other respects, and made her half myself"; and *1 Henry IV.*

IV. i. 96: "daff'd the world aside And bid it pass."

4. *descant . . . decay*] comment on apprehensions of loss of strength or hope; cf. *Richard III.* I. i. 27: "I . . . Have no delight to pass away the time Unless to spy my shadow in the sun And descant on mine own deformity." "Decay" was used of any change for the worse.

8. *nill*] will not; cf. *Pericles*, III. Gower, 55: "I nill relate, action may Conveniently the rest display."

8. *whether*] which of the two. See note on *Venus and Adonis*, l. 304.

14. *charge the watch*] Steevens says, "The meaning of this phrase is not very clear"; and Malone, that "Perhaps the poet, wishing for the approach of morning, enjoins the watch to hasten

Doth cite each moving sense from idle rest. 15
Not daring trust the office of mine eyes,
While Philomela sits and sings, I sit and mark,
And wish her lays were tuned like the lark;

For she doth welcome daylight with her ditty,
And drives away dark dreaming night; 20
The night so pack'd, I post unto my pretty;
Heart hath his hope and eyes their wished sight;
Sorrow chang'd to solace and solace mix'd with
sorrow;
For why, she sigh'd, and bade me come to-
morrow.

Were I with her, the night would post too soon; 25

15. *rest.*] *rest*, ed. 1599. 17. *sits and*] omit. Edd. Cambridge ed. conj.
20. *And drives*] *And daylight drives* Anon. conj.; *dark dreaming*] *dark*
dismal-dreaming Malone, *dark dreary dreaming* Anon. conj. 23. *and*
solace] *solace* Malone. 24. *sigh'd*] Gildon, *sight* ed. 1599.

through their nocturnal duties," but this is to bid them exceed their powers. If the text is right, "the watch" may be "mine eyes," which are bidden to act as watchmen, *e.g.* to announce the dawn; but other senses, *e.g.* hearing, are roused by the glimmer of morning twilight, and I listen for the lark to confirm the evidence of my eyes when daylight actually comes. Objections to the text are that "the morning rise . . . rest," seems either an unmeaning parenthesis or a contradiction of l. 19, for morning rise and daylight can hardly be distinguished, and also of ll. 29, 30. Besides, the rhythm is jarred and interrupted by the full stop at "rest." It might be better to restore the pointing of ed. 1599, merely changing the comma at "watch" to the end of the line, and to read "them" for "the": *///* may have been in the MS. a mere stroke above the *e*. "Them" is so printed in the original of XIX. 40. This would give continuity of sense and rhythm, besides bringing the stanza into line with the rest as regards its form, for the others are, in the original, quatrains ending in a full stop, and followed by couplets:

"Lord, how mine eyes throw gazes
to the east!
My heart doth charge them watch
the morning rise,

Doth cite each moving sense from
idle rest,
Not daring trust the office of mine
eyes.
While Philomela sings, I sit and
mark,
And wish her lays were tuned
like the lark";

i.e. My heart, unable to trust my eyes, rouses my other senses. "Moving" may mean "living"; cf. *Venus and Adonis*, 368: "O fairest mover on this mortal round," *i.e.* fairest who lives on earth. Prof. Case cites R. Chester, *Love's Martyr* (1601, ed. Grosart, p. 154): "My eyes like Watchmen gaze within the night," but suggests that "instead of taking 'the watch' as 'mine eyes,' we might take 'charge the watch' as = impose or enjoin the watch or vigil."

17. *sits . . . mark*] The Cambridge Edd. propose to omit "sits and," which is better than to read "I mark."

21. *pack'd*] gone, as in l. 29 below, and *Richard III.* i. i. 146: "Till George be pack'd with post-horse up to heaven."

22. *wished*] longed-for; cf. "wished light" in *Comedy of Errors*, i. i. 91. In this sense it is common, especially in Fletcher's plays.

But now are minutes added to the hours;
 To spite me now, each minute seems a moon;
 Yet not for me, shine sun to succour flowers!
 Pack night, peep day; good day, of night now borrow;
 Short, night, to-night, and length thyself, to-morrow. 30

27. *a moon*] Malone (Steevens conj.), *an houre* ed. 1599.

27. *moon*] month; cf. *Midsummer-Night's Dream*, I. i. 3; and *Othello*, I. iii. 84. So Tennyson calls March "this roaring moon of daffodil And crocus."

30. *Short*] shorten; used in a somewhat different sense in *Cymbeline*, I. vi. 200: "I shall short my word By lengthening my return"; but as here

in *Romeus and Juliet* (Hazlitt's Shaks. Lib. p. 147): "Shall short our days [*i.e.* life] by shameful death."

30. *thyself*,] I have inserted the comma, as to-morrow is addressed, the meaning being, "O Night, make thyself short, O To-morrow, make thyself long." "For why? She sighed, and bade me come to-morrow" (l. 24).

SONNETS

TO SUNDRY NOTES OF MUSIC

XVI

It was a lording's daughter, the fairest one of three,
 That liked of her master as well as well might be,
 Till looking on an Englishman, the fair'st that eye could see,
 Her fancy fell a-turning.
 Long was the combat doubtful that love with love did fight,
 To leave the master loveless, or kill the gallant knight: 6
 To put in practice either, alas, it was a spite
 Unto the silly damsel!
 But one must be refused; more mickle was the pain
 That nothing could be used to turn them both to gain, 10
 For of the two the trusty knight was wounded with disdain:
 Alas, she could not help it!
 Thus art with arms contending was victor of the day,
 Which by a gift of learning did bear the maid away:
 Then, lullaby, the learned man hath got the lady gay; 15
 For now my song is ended.

XVII

On a day, alack the day!
 Love, whose month was ever May,
 Spied a blossom passing fair,

2. *her master*] *a master* S. Walker conj.

4. *a-turning*] hyphenated by Dyce.

XVI. 1. *lording's*] gentleman's. The word is usually used in the plural and in addresses, e.g. 2 *Henry VI.* I. i. 145; cf. *Selinus*, Temple ed. I. 199 (*lording*), II. 753, 1832 (*lordings*). In the *Arte of English Poesie* (ed. Arber, p. 229), it is given as an example of *meiosis*: "Also such terms are used

to be given in derision and for a kind of contempt, as when we say Lording for Lord."

2. *master*] teacher, as in *Taming of the Shrew*, III. i. 54.

XVII. See *Love's Labour's Lost*, IV. iii. 97-116, and Hart's notes in this series.

Playing in the wanton air:
 Through the velvet leaves the wind
 All unseen 'gan passage find;
 That the lover, sick to death,
 Wish'd himself the heaven's breath,
 "Air," quoth he, "thy cheeks may blow;
 Air, would I might triumph so!
 But, alas! my hand hath sworn
 Ne'er to pluck thee from thy thorn:
 Vow, alack! for youth unmeet:
 Youth, so apt to pluck a sweet.
 Thou for whom Jove would swear
 Juno but an Ethiop were;
 And deny himself for Jove,
 Turning mortal for thy love."

XVIII

My flocks feed not,
 My ewes breed not,
 My rams speed not,
 All is amiss:
 Love's denying,
 Faith's defying,
 Heart's renying,
 Causer of this.
 All my merry jigs are quite forgot,
 All my lady's love is lost, God wot:
 Where her faith was firmly fix'd in love,
 There a nay is plac'd without remove.

7. *lover*] *Sheepheard* England's Helicon. 12. *thorn*] Malone (England's Helicon), *throne* ed. 1599. 15. *Jove*] *ev'n Jove* Gildon. 5. *Love's denying*] *Love is denying* England's Helicon, *Love is dying* ed. 1599. 6. *Faith's*] Gildon, *Faithes* ed. 1599, *Faith is* England's Helicon. 7. *Heart's renying*] Malone, *Harts renying* England's Helicon, *Harts nenyng* ed. 1599, *Harts denying* ed. 1612. 8. *Causer*] 'Cause Steevens conj. 9. *my merry*] *our merry* Weelkes's Madrigals. 11. *her*] *our* Weelkes's Madrigals. 12. *a nay*] *annoy* Weelkes's Madrigals.

16. *Ethiophe*] Negro. See *Two Gentlemen of Verona*, II. vi. 26: "And Silvia—witness Heaven that made her fair!—Shows Julia but a swarthy Ethiop."

XVIII. In the older editions, the first eight lines and the last six in each stanza are printed as four.

5. *Love's denying*] I think the original "Love is dying" is right: later, l. 48, "love is dead."

5. *denying*] refusal.
 6. *defying*] rejection.
 7. *renying*] Cotgrave has: "Renier. To denie stifly, disaffirme earnestly, disadvow; abjure, forswear vehemently."
 12. *nay*] probably "refusal," as "why" for reason, *As You Like It*, II. vii. 52, and for question, *Richard II.* II. iii. 92. It would perhaps be forcing the meaning to explain it as "false-

One silly cross
Wrought all my loss;
O frowning Fortune, cursed, fickle dame! 15
For now I see
Inconstancy
More in women than in men remain.

In black mourn I,
All fears scorn I, 20
Love hath forlorn me,
Living in thrall:
Heart is bleeding,
All help needing,
O cruel speeding, 25
Fraughted with gall.
My shepherd's pipe can sound no deal:
My wether's bell rings doleful knell;
My curtal dog, that wont to have play'd,
Plays not at all, but seems afraid; 30
My sighs so deep
Procure to weep,
In howling wise, to see my doleful plight.
How sighs resound
Through heartless ground, 35
Like a thousand vanquish'd men in bloody fight!

Clear wells spring not,
Sweet birds sing not,
Green plants bring not
Forth their dye; 40
Herds stand weeping,

13. *One*] *Our* Weelkes's Madrigals. 18. *men remain*] *many men to be*
Weelkes's Madrigals. 20. *fears*] *fear* Weelkes's Madrigals. 21. *Love . . .*
me] *Love forlorn* I Steevens conj. 26. *Fraughted*] *Fraught* Weelkes's
Madrigals. 27. *can*] *will* Weelkes's Madrigals. 28. *wether's*] *weather's*
Gildon, *weathers* ed. 1599, *wethers'* Malone. 31, 32. *My sighs . . . Procure*
to] Malone, *With sighes . . . procures to* ed. 1599. 33. *In howling wise*] *With howling noise* Weelkes's Madrigals. 35. *heartless*] *harkless* Weelkes's
Madrigals, and Malone. 39, 40. *Green . . . dye*] *Loud bells ring not*
cheerfully Weelkes's Madrigals. 40. *Forth their dye*] *forth their die* edd.
1599, 1612, 1640; *Forth: they die* Malone 1780.

hood" in contrast to the "faith . . . fixed" of the previous line; but the word practically means "a lie" in *The Dethe of Blaunche the Duchesse*, l. 147: "And shewe her shortly—hit is no nay!—How hit was dreynt this other day"; and elsewhere in Chaucer. Cf. *The Wife lapped in Morrell's Skin*, l. 82:

"She is conditioned, I tell thee playne,
Mooste like a Fiend, this is no nay."
26. *Fraughted*] freighted, laden; cf. fraughting, *Tempest*, I. ii. 13.
29. *curtal*] docked.
32. *Procure*] cause; cf. *Merry Wives*, IV. vi. 48: "you'll procure the vicar To stay for me at church."

Flocks all sleeping,
Nymphs back peeping
Fearfully:

All our pleasure known to us poor swains,
All our merry meetings on the plains,
All our evening sport from us is fled,
All our love is lost, for Love is dead.

Farewell, sweet lass,
Thy like ne'er was

For a sweet content, the cause of all my moan:
Poor Corydon
Must live alone;

Other help for him I see that there is none.

45

50

XIX

When as thine eye hath chose the dame,
And stall'd the deer that thou shouldst strike,
Let reason rule things worthy blame,
As well as fancy, partial wight:

Take counsel of some wiser head,
Neither too young nor yet unwed.

5

43. *back peeping*] *backe peeping* England's Helicon; *blacke peeping* ed. 1599; *back creeping* Weelkes's Madrigals, Malone. 45. *pleasure*] *pleasures* Weelkes's Madrigals. 46. *meetings*] *meeting* England's Helicon. 47. *sport . . . is*] *sports . . . are* England's Helicon, Weelkes's Madrigals. 49. *lass*] Weelkes's Madrigals, Malone; *love* ed. 1599, England's Helicon. 51. *a*] omit. England's Helicon; *the*] *thou* Malone conj., *though* Hudson (Dyce conj.); *moan*] Malone, *moane* England's Helicon, *woe* ed. 1599. 54. *see that there is*] *know there's* Weelkes's Madrigals. 1. *When as*] *When y'* MS. 2. *stall'd*] Evans (Capell MS.), *stalde* ed. 1599; *that*] omit. Sewell; *shouldst*] *wouldst* Malone, MS. 4. *fancy, partial wight*] Cambridge Edd. (Capell MS. and Malone conj. withdrawn); *fancy (party all might)* ed. 1599; *fancy (partly all might)* ed. 1640; *fancy, partial might* Malone (1780); *fancy, partial tike* Malone (1790, Steevens conj.); *fancy partial like* MS. cited by Malone; *fancy's partial might* Furnivall conj. 6. *unwed*] *unwayde* MS.

XIX. 1, 2. *When . . . strike*] Cf. Ovid, *A.A.* i. 45-50: "Scit bene venator, cervis ubi retia tendat, Scit bene, qua frendens valle moretur aper: . . . Tu quoque, materiam longo qui quæris amori, Ante frequens quo sit disce puella loco."

2. *stall'd*] The context and the parallel in Ovid suggest that this is a hunting term. It may mean *lodged* or *harboured*. The glossary to *The Master of Game*, ed. 1909, explains "stall" as "to corner, to bring to bay, to stand still," but refers only to a passage

where it is used of a stag standing and looking about before going to its lair. Stratmann (*M.E. Dict.*) has "Stallen . . . place in a stall, locate." Prof. Case notes that to read *stalk'd* would agree with "strike," but does not propose the emendation.

4. *fancy . . . wight*] Furnivall's conjecture, "fancy's partial might," does not account for the parenthesis in Q, but is in other respects excellent. "Wight" seems to me only a little better than "tike," for which Malone discarded it.

And when thou com'st thy tale to tell,
Smooth not thy tongue with filed talk,
Lest she some subtle practice smell,—
A cripple soon can find a halt;—
But plainly say thou lov'st her well,
And set thy person forth to sell. 10

What though her frowning brows be bent,
Her cloudy looks will calm ere night:
And then too late she will repent
That thus dissembled her delight;
And twice desire, ere it be day,
That which with scorn she put away. 15

What though she strive to try her strength,
And ban and brawl, and say thee nay,
Her feeble force will yield at length,
When craft hath taught her thus to say;
"Had women been so strong as men,
In faith, you had not had it then." 20

8. *Smooth*] *Whett* MS. 10. *a halt*] *one hault* MS. 12. *thy . . . sell*] *Malone* (1790) (from a MS.); *her . . . sale* ed. 1599; *her . . . sell* Steevens conj. 13-24. *What . . . then*] follows l. 36 *Malone* (from a MS.). 14. *calm ere*] *clear ere* *Malone* (1790) (from a MS.). 15. *then . . . will*] *she* *perhappes will soon* MS. 16. *thus*] *she* MS. 18. *which with*] *with such* *Malone* (1790) and MS. 20. *ban*] *chide* MS.; *thee*] ed. 1612, *the* ed. 1599. 22. *When*] *And* MS. 24. *not had*] *not got* MS.

8. *filed talk*] polished phrases; cf. *Arden of Feversham*, v. vi. 15: "this naked tragedy Wherein no filed points are foisted in To make it gracious to the ear or eye."

10. *A . . . halt*] There are various forms of this proverb. See *Farmer's Heywood*, p. 71: "It is hard halting before a cripple, ye wot"; and Chaucer, *Troilus and Criseyde*, iv. ccix. 1: "It is full hard to halten unespied Bifore a crepul, for he can the craft," i.e. knows the business.

12. *set . . . sell*] Q reads "set her person forth to sale." Steevens proposed "sell," a conjecture confirmed by a copy of the poem seen by *Malone*, which also read "thy" for "her." If the text is right, the meaning will be "make the most of yourself"; cf. *Ovid*, *A.A.* 595, 596: "Si vox est, canta: si mollia brachia, salta: Et quacumque potes dote placere place";

but "her person" gives a sense more in keeping with the context: "say you love her and praise her beauty," seems better advice than, "say you love her and boast or show off." "To set forth to sell" is "to set off to advantage, as a salesman by praising his goods"; cf. *Sonnets*, xxi. 14: "I will not praise that purpose not to sell"; and *Troilus and Cressida*, iv. i. 78: "We'll but commend what we intend to sell." Contrast *Proverbs*, xx. 14: "It is naught, it is naught, sayth the buyer."

13. *What though . . .*] This stanza and the following one occupy a single page in Q, and the next two stanzas occupy the next page. These two pages seem to have changed places, and ll. 25-36 should follow l. 12. This is *Malone's* arrangement, and that of his old MS.

And to her will frame all thy ways; 25
Spare not to spend, and chiefly there
Where thy desert may merit praise,
By ringing in thy lady's ear:

The strongest castle, tower and town,
The golden bullet beats it down. 30

Serve always with assured trust,
And in thy suit be humble true;
Unless thy lady prove unjust,
Press never thou to choose a new:
When time shall serve, be thou not slack 35
To proffer, though she put thee back.

The wiles and guiles that women work,
Dissembled with an outward show,
The tricks and toys that in them lurk,
The cock that treads them shall not know. 40
Have you not heard it said full oft,
A woman's nay doth stand for nought?

Think women still to strive with men,
To sin and never for to saint:
There is no heaven, by holy then, 45
When time with age shall them attaint.
Were kisses all the joys in bed,
One woman would another wed.

27. *desert*] *expences* MS.; *merit*] *sound thy* MS. 28. *in . . . ear*] *always in her ear* Malone (1790) and MS. 29. *and*] *or* MS. 30. *beats it*] *hathe beat* MS. 34. *Press*] *Prease* ed. 1599, *Please* Sewell, *Seek* Malone (1790); *a new*] ed. 1599, *anew* Lintott. 35. *shall*] *doth* MS.; *be thou*] *then be* MS. 36. *thee*] *it* ed. 1612 and MS. 37-42. Placed after l. 48 in MS. 37. *women work*] *in them lurkes* MS. 39. *that . . . lurk*] *and meanes to worke* MS. 41. *it*] *that* MS. 45. *by holy*] *be holy* Collier, *by th' holy!* or *by holy!* Doggett conj.

26-30. *Spare . . . down*] Ovid, *A.A.* 355, more thrifty, advises to bribe the lady's maid with promises and entreaties.

33. *unjust*] unfaithful, perhaps a mark of Shakespeare's hand. See Sonnet cxxxviii. l. 10, where "unjust" is opposed to "made of truth," l. 1.

42. *A . . . nought*] A common slander or experience of the time. See Cotgrave: "Guedon. Faire de guedon guedon, To mince, or Simper it; to be nice, quaint, scrupulous of receiving what inwardly is longed for; to say nay and take it, as men say maids doe";

Richard III. III. vii. 51: "Play the maid's part, still answer nay and take it"; Herrick (ed. Grosart, ii. 247): "Maids' nays are nothing: they are shy But to desire what they deny"; cf. *ibid.* p. 222.

43-46. *Think . . . attaint*] Malone, following the old MS. copy, reads: "Think, women love to match with men, And not to live so like a saint: Here is no heaven; they holy then Begin, when age doth them attaint." This seems impossibly bad, but the text is inexplicable.

But, soft! enough—too much, I fear—
 Lest that my mistress hear my song:
 She will not stick to round me on th' ear,
 To teach my tongue to be so long:
 Yet will she blush, here be it said,
 To hear her secrets so bewray'd.

50

XX

Live with me, and be my love,
 And we will all the pleasures prove
 That hills and valleys, dales and fields,
 And all the craggy mountains yields.

There will we sit upon the rocks,
 And see the shepherds feed their flocks,
 By shallow rivers, by whose falls
 Melodious birds sing madrigals.

5

49. *But, soft!*] *Now hoe* MS. 50. *Lest that*] *For if* Malone (1790),
 from his MS. 51. *round . . . ear*] Gildon, *round me on th' are* ed. 1599,
round me on th' ere ed. 1612, *round me i' th' ear* Malone (1780), *ring mine ear*
 Malone (1790), *wring mine ear* Boswell conj., *ringe my care* MS. 53. *will*]
would MS. 54. *so*] *thus* MS. 1. *Live*] *Come live* England's Helicon,
 and Walton. 2. *pleasures*] *pleasure* Gildon. 3, 4. *dales and fields . . .*
mountains yields] *dales and fields . . . mountaines yeelds* ed. 1640, *dales and*
fields . . . mountaines yeeld ed. 1599, *hills and fields . . . mountaines yeelds* Eng-
 land's Helicon, *dale and field . . . mountains yield* Gildon, *dales and fields . . .*
mountain yields Collier. 6. *And see*] *Seeing* England's Helicon. 7. *by*] *to*
 England's Helicon, and *Merry Wives of Windsor*, and Collier.

51. *round . . . ear*] If "round"
 could mean "strike roundly," i.e.
 vigorously, the sense would be
 appropriate to the times of Great
 Elizabeth, but the usual meaning is
 "whisper" (A.S. *runian*, to whisper
 or mutter). Cf. *Promptorium Parvu-*
lorum: "Rownyn to-gedyr: Susurro";
King John, II. i. 566: "rounded in the
 ear With that same purpose-changer,
 that sly devil"; *Winter's Tale*, I. ii.
 217: "whispering, rounding 'Sicilia is
 a so-forth.'" Other instances may be
 seen in Dyce's *Skelton*, vol. ii. p. 120,
 and in Nares' *Glossary*. The objec-
 tions are: (1) whisper seems too weak
 for the context; (2) "round" in this
 sense is constructed with "in," not
 "on." Malone prints "ring my ear,"
 without comment, though he may have
 found the reading, as Staunton asserts,

in his old MS. How he understood it
 cannot be known, perhaps as "cause to
 ring." Boswell proposes "wring,"
 supporting it by the irrelevant "Cynthiaus
 aurem vellit." There is a real parallel
 in *Taming of the Shrew*, I. ii. 16:
 "An you'll not knock, I'll ring it,"
 where the stage direction (F 1) is: "He
 rings him by the eares."

XX. This is the song sung by Evans,
 when as a duellist he is "full of chollors
 and trempling of mind," *Merry Wives*,
 III. i. 15-26; and commended by
 Walton as old-fashioned poetry but
 choicely good. See Dyce, *Marlowe*, p.
 381, for the text of this poem as given
 in *England's Helicon*, with various read-
 ings from *The Passionate Pilgrim*, and
 Walton's *Compleat Angler*; and *ante*
 pp. lxxxiv-v.

8. *madrigals*] love-songs.

There will I make thee a bed of roses,
 With a thousand fragrant posies,
 A cap of flowers, and a kirtle
 Embroider'd all with leaves of myrtle. 10

A belt of straw and ivy buds,
 With coral clasps and amber studs;
 And if these pleasures may thee move,
 Then live with me and be my love. 15

LOVE'S ANSWER

If that the world and love were young,
 And truth in every shepherd's tongue,
 These pretty pleasures might me move
 To live with thee and be thy love. 20

XXI

As it fell upon a day
 In the merry month of May,
 Sitting in a pleasant shade
 Which a grove of myrtles made,
 Beasts did leap and birds did sing,
 Trees did grow and plants did spring;
 Every thing did banish moan,
 Save the nightingale alone:
 She, poor bird, as all forlorn,
 Lean'd her breast up-till a thorn,
 And there sung the dolefull'st ditty,
 That to hear it was great pity:
 "Fie, fie, fie," now would she cry;
 "Tereu, Tereu!" by and by; 5 10

9. *a bed*] *beds* England's Helicon, and Gildon. 11. *kirtle*] *girdle* Gildon.
 10. *up-till*] *against* England's Helicon. 14. *Tereu, Tereu*] Sewell (ed. 2),
Teru, Teru ed. 1599.

XXI. 10. *up-till*] a northern form, up against. See Lodge, *Scillaes Metamorphosis* (1589, Hunterian Club, p. 9): "A Nightingale gan sing: but woe the lucke; The branch so neere her breast, while she did quicke her To turne her head, on sodaine gan to pricke her."

14. *Tereu*] For the form of the story accepted by Elizabethan writers see Ovid, *Met.* vi. 424-676—Tereus, king of Thrace, married Progne, daughter of

Pandion, king of Athens, and had a son, Itys. Tereus violated his wife's sister, Philomela, cut out her tongue, and imprisoned her. Progne released Philomela and killed and cooked Itys as a cannibal feast for his father. She was changed into a swallow, Philomela to a nightingale, Tereus to a hoopoe ("lapwing," Golding's *Ovid*). For a different account, see Apollodorus, *Bib.* iii. xiv. 8.

That to hear her so complain, 15
 Scarce I could from tears refrain;
 For her griefs so lively shown
 Made me think upon mine own.
 Ah, thought I, thou mourn'st in vain!
 None takes pity on thy pain: 20
 Senseless trees they cannot hear thee;
 Ruthless beasts they will not cheer thee:
 King Pandion he is dead;
 All thy friends are lapp'd in lead;
 All thy fellow birds do sing, 25
 Careless of thy sorrowing.
 Even so, poor bird, like thee,
 None alive will pity me.
 Whilst as fickle Fortune smiled,
 Thou and I were both beguiled. 30
 Every one that flatters thee
 Is no friend in misery.
 Words are easy, like the wind;
 Faithful friends are hard to find:
 Every man will be thy friend 35
 Whilst thou hast wherewith to spend;
 But if store of crowns be scant,
 No man will supply thy want.
 If that one be prodigal,
 Bountiful they will him call, 40
 And with such-like flattering,
 "Pity but he were a king;"
 If he be addict to vice,
 Quickly him they will entice;
 If to women he be bent, 45
 They have at commandement:

17. *lively*] *lovely* ed. 1640. 22. *beasts*] England's Helicon; *Beares* edd. 1599, 1612, 1640, and Barnfield. 27, 28. *Even . . . me*] England's Helicon; omit. edd. 1599, 1612, 1640, and Barnfield. 29-58. *Whilst . . . foe*] omit. England's Helicon. 42. "*Pity . . . king*" Quotation marks by Malone; *were*] *was* Sewell. 43-46. *If . . . commandement*] omit. Pepys MS. 46. *have at*] *have him at* Sewell; *commandement*] *commaunderment* ed. 1599, *commandment* Cambridge, etc.

23. *King . . . dead*] Cf. Golding's *Ovid*, vi. 854: "The sorrow of this great mischance did stop Pandion's breath Before his time and long ere age determinde had his death."

24. *lapp'd*] wrapped; cf. the title "The Wife lapped in Morrel's Skin," i.e. wrapped in the skin of a horse, Hazlitt's *Early Pop. Poetry*, vol. iv.

37-42. *But . . . king*] Cf. N. Breton (ed. Grosart, i. 16a): "I found

the needy friend was soon forsaken, And he that had the crownes was half a king."

43. *addict*] now corrupted to "addicted."

46. *They have*] *sc.* women. Sewell's reading, "They have him at commandment," is rhythmical enough, for "commandemente" is a word of four syllables (see *Merchant of Venice*, iv. i. 451), but is hardly in keeping with the four lines

But if Fortune once do frown,
Then farewell his great renown;
They that fawn'd on him before
Use his company no more.

50

He that is thy friend indeed,
He will help thee in thy need:
If thou sorrow, he will weep;
If thou wake, he cannot sleep;
Thus of every grief in heart
He with thee doth bear a part.
These are certain signs to know
Faithful friend from flattering foe.

55

56. *doth*] ed. 1640, *doeth* ed. 1599, *does* Collier.

following, and the objection stands if "they" is explained as "women," in which case it would be better to take "have" as a misprint for "are"; cf. *Blind Beggar of Bethnal Green*: "And at their commandement still would she be." "They" might possibly be "prodigals," the change from singular

to plural being not uncommon, but the return to the singular in l. 48 is against this. If a change is needed, I would suggest: "They have *them* at commandement," much as in *2 Henry IV.* III. ii. 27, but with the additional implication that they are prepared to introduce him.

THE PHCENIX AND TURTLE

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THE PHŒNIX AND TURTLE

LET the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou shrieking harbinger,
Foul precurrer of the fiend,
Augur of the fever's end,
To this troop come thou not near!

5

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd king:
Keep the obsequy so strict.

10

Let the priest in surplice white,
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

15

1. *loudest*] *lowest* ed. 1640.
Malone.

2. *On the sole*] *Sole on the* Anon. conj. *apud*

2. *On . . . tree*] On the ground that there are many Arabian trees, Malone, who had no ear, only fingers, would have accepted the conjecture of a learned friend, "Sole on the Arabian tree," had he not remembered *The Tempest*, III. iii. 23: "that in Arabia There is one tree, the phoenix' throne; one phoenix At this hour reigning there." See also Lyly, *Wks.* ed. Bond, II. p. 85: "For as there is but one Phoenix in the world, so is there but one tree in Arabia wherein she buildeth."

3. *trumpet*] trumpeter to summon all good birds; cf. *Troilus and Cressida*, IV. v. 6: "Thou, trumpet, there's my purse. Now crack thy lungs."

5. *shrieking harbinger*] the screech-owl, which, according to Holland's *Pliny*, X. xii. p. 276, "betokeneth

alwaies some heavie newes, and is most execrable and accursed."

6. *precurrer*] forerunner, a word not found elsewhere. For the sake of the rhythm I would read "precursor," which occurs in the plural in *Tempest*, I. ii. 201; cf. "precure" in *Hamlet*, I. i. 121: "And even the like precure of fierce events, As harbingers preceding still the fates And prologue to the omen coming on," etc. However, the simple form "currer" or "curroure" occurs in the sense courier or messenger.

7. *Augur . . . end*] Malone compares *Midsummer Night's Dream*, v. i. 383-385: "Whilst the screech-owl, screeching loud, Puts the wretch that lies in woe In remembrance of a shroud."

14. *That . . . can*] Who is skilful in singing the funeral service.

And thou treble-dated crow,
That thy sable gender makest
With the breath thou givest and takest,
'Mongst our mourners shalt thou go.

20

Here the anthem doth commence :
Love and constancy is dead ;
Phoenix and the turtle fled
In a mutual flame from hence.

So they lov'd, as love in twain
Had the essence but in one ;
Two distincts, division none :
Number there in love was slain.

25

Hearts remote, yet not asunder ;
Distance, and no space was seen
'Twixt the turtle and his queen :
But in them it were a wonder.

30

17. *treble-dated*] hyphenated by Sewell. 18, 19. *makest . . . givest . . . takest*] *mak'st . . . giv'st . . . tak'st* edd. 1601 and 1640. 27. *division none*] *but in none* ed. 1640. 31. *the*] Cambridge Edd., *thy* ed. 1640, *this* Grosart.

17. *treble-dated*] See Holland's *Pliny*, vii. xlviii. p. 180: "Hesiodus, the first writer (as I take it) who hath treated of this argument, and yet like a poet, in his fabulous discourse as touching the age of man, saith forsooth, That a crow liveth 9 times as long as we; and the harts or stags 4 times as long as the crow; but the ravens thrice as long as they." Possibly "crow" is for raven, and "treble-dated" means living as long as three stags.

18. *sable gender*] Perhaps "black offspring." Gender is class, kind, or sex. In *Hamlet*, iv. vii. 18, the general gender = the masses, and in *Othello*, i. iii. 326, one gender of herbs means one kind. Steevens writes: "I suppose this uncouth expression means that the crow or raven continues its race by the breath it gives to them as its parent, and by that which it takes from other animals, *i.e.* by first producing its young from itself and then providing for their support by depredation." If "crow" stands here for "raven," a more natural explanation is that Shakespeare is referring to the belief that ravens had a peculiar way of reproducing their species. Prof. Case cites Seager, *Natural History in*

Shakespeare's Time (1896), which among other citations under *Raven* has this from *Hortus Sanitatis*, bk. iii. § 34: "They are said to conceive and to lay their eggs at the bill. The young become black on the seventh day." This seems conclusive, but Grosart's note (*Chester's Love's Martyr*, p. 242) is of interest: "It is a 'Vulgar Error' still, that the 'Crow' can change its 'gender' at will. My friend Mr. E. W. Gosse puts it: 'thou Crow that makest [change in] thy sable gender, with the mere exhalation and inhalation of thy breath' (letter to me), l. 3, 'With the breath,' etc.—query, Is there a sub-reference to the (mythical) belief that the crow re-clothes its aged parents with feathers and feeds them? As being 'sable' it is well fitted to be a 'mourner.'" There seems to be something in "a black sex" and in the equating of "sex" and "parents" that eludes analysis.

32. *But . . . wonder*] But = except, and were = would be. "So extraordinary a phenomenon as *hearts remote, yet not asunder*, etc., would have excited admiration, had it been found anywhere else except in these two birds. In them it was not wonderful" (Malone).

So between them love did shine,
That the turtle saw his right
Flaming in the phoenix' sight;
Either was the other's mine.

35

Property was thus appalled,
That the self was not the same;
Single nature's double name
Neither two nor one was called.

40

Reason, in itself confounded,
Saw division grow together,
To themselves yet either neither,
Simple were so well compounded;

That it cried, How true a twain
Seemeth this concordant one!

45

34. *right*] *light* Steevens conj. 39. *nature's*] Malone, *Natures* Chester and ed. 1640, *natures*, Sewell. 43. *either neither*] hyphenated by Malone.

34. *right*] Steevens, not Malone, as Cambridge Edd. say, conjectured "*light* : *i.e.* the turtle saw all the day he wanted in the eyes of the Phoenix." Malone writes: "I do not perceive any need of change. The turtle saw those qualities which were his *right*, which were peculiarly *appropriated* to him, in the Phoenix.—*Light* certainly corresponds better with the word *flaming* in the next line; but Shakespeare seldom puts his comparisons on four feet." Grosart says: "It is merely a variant mode of expressing seeing love-babies (or one's self imaged) in the other's eyes. This gives the truer sense to the 'mine' of l. 4." I do not see how the turtle himself or himself imaged could well be said to flame; and would prefer to explain "his right" as "what is due to him," viz. love in return, and this he sees shining in her eyes.

37, 38. *Property . . . same*] "This communication of appropriated qualities," says Malone, "alarmed the power that presides over property. Finding that the self was not the same, he began to fear that nothing would remain distinct and individual; that all things might become common."

39, 40. *Single . . . called*] They could not be called one because their persons were distinct, the self (nature), was not the same (person), l. 38, or two,

because their nature or essence was the same; division, *i.e.* distinct or sundered persons, grew one in nature, l. 42.

43, 44. *To . . . compounded*] So, in Drayton's *Mortimeriados* (1596): "fire seem'd to be water, water flame, Either or neither, and yet both the same" (Malone). I doubt if this is relevant. Can the construction be "Yet neither saw either grow to themselves," *i.e.* to himself or herself, because they grew for and to each other? Reason saw a growth, but it was a very different one from that of Adonis, for example, who grew to himself (*Venus and Adonis*, l. 1180). This requires the lines, "To . . . compounded" to be regarded as a parenthesis. The change of subject is avoided by a suggestion of Prof. Case: "Reason . . . saw division grow together, yet saw neither grow to or become absorbed in the other, so well were simple compounded; So that it cried," etc. Prof. Case adds: "As to this, I do not stand upon it, but I am not sure that the obvious objection, viz. the presence of the affirmative 'either,' is conclusive against it."

45, 46. *That . . . one*] So, in Drayton's *Mortimeriados*:

"Still in her breast his secret thoughts she beares,
Nor can her tongue pronounce an
I, but *wee*;

Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phœnix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

50

THRENOS

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclos'd in cinders lie.

55

Death is now the phœnix' nest;
And the turtle's loyal breast
To eternity doth rest,

Leaving no posterity:
'Twas not their infirmity,
It was married chastity.

60

Truth may seem, but cannot be;
Beauty brag, but 'tis not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

65

THRENOS] THRENES ed. 1640.

55. *Here*] *Hence* ed. 1640.

*Thus two in one and one in two
they bee;*

And as his soule possesseth head
and heart,

She's all in all, and all in every
part" (Malone).

47, 48. *Love . . . remain*] Love is
right and reason wrong, or, as Malone
explains: "Love is reasonable, and
reason is folly (has no reason), if two
that are disunited from each other

can yet remain together and un-
divided."

49. *threne*] funeral song, Malone,
who cites Kendal's *Poems* (1577): "Of
verses, threnes, and epitaphs, Full
fraught with tears of teene," and on
Farmer's authority, the title of a book
by J. Heywood, *David's Threanes*
(1620), reprinted two years later as
David's Tears, probably a sign that
"threnes" was obsolete.

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